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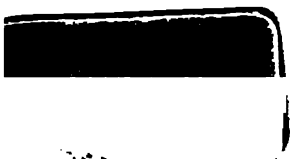
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THE  
PICTURE COLLECTOR'S MANUAL,  
ADAPTED TO THE PROFESSIONAL MAN, AND THE AMATEUR;  
BEING A  
DICTIONARY OF PAINTERS,  
CONTAINING FIFTEEN HUNDRED MORE NAMES THAN IN ANY OTHER WORK,  
TOGETHER WITH AN  
ALPHABETICAL ARRANGEMENT OF THE SCHOLARS,  
IMITATORS, AND COPYISTS OF THE VARIOUS MASTERS.

AND  
A CLASSIFICATION OF SUBJECTS,  
SHEWING THE NAMES OF THOSE WHO PAINTED IN THE SEVERAL  
DEPARTMENTS OF ART,  
THUS AFFORDING, IN ALL UNCERTAIN CASES, A CLUE BY WHICH THE JUDGMENT  
MAY BE GUIDED, THE OPINION STRENGTHENED, AND THE DOUBT REMOVED.

BY JAMES R. HOBBS.

IN TWO VOLUMES.

VOL. I.

DICTIONARY OF NAMES.

LONDON:  
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1849.

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## P R E F A C E.

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IN submitting the "Picture Collector's Manual" to the Public, the Author has been anxious to supply an omission hitherto felt in all previous Dictionaries, viz. an Alphabetical List of the Names of the various Pupils, Imitators, and Copyists, arranged under the heads of the different Masters, also a Classification of Subjects, whereby the names of every painter of those subjects may be readily discovered. I was led to this mode of classification from the following circumstance. A gentleman some time since purchased a picture at an auction; it was described in the Catalogue as "a Holy Family, by Perugino." On getting it home, he exhibited his bargain to some friends who professed to understand, and could discourse fluently if not learnedly upon such subjects. One declared it to be an excellent "copy of Raffaele," another thought it was "by Perugino," and a third considered it an original, but not by either of those Masters. A reference to Bryan and Pilkington did not assist his inquiry, as there was in them no clue to any other Master than the two above specified. This difficulty suggested to me the utility of a work in which the names of all the principal painters should be followed by those of their disciples, imitators, and copyists, and having consulted some dealers and amateurs upon the subject, by all of whom the plan was highly approved, I have not only expended much time in maturing it, but have so far extended it as to embrace a classification of subject, as well as of names in connection with style or manner. Whether I have succeeded or not in my attempt, time and the public must determine. Some errors are perhaps unavoidable, but if the plan is approved, the remedy may be easily supplied—practice in this, as in other cases, will doubtless make perfect.

J. R. H.



## INTRODUCTION.

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THE Fine Arts had long been on the decline in the classic regions of Greece and Italy, and although the lambent flame of genius, continued to hover between those countries, and in Egypt, its influence was scarcely felt in either, if we may judge from the rude specimens with which we have been furnished, until the commencement of the thirteenth century, at about which period, a spark of its sacred fire appears to have fallen upon Cimabue, who by his example, gave a new impulse to the art, and thus laid the foundation of that greatness, to which the Florentine School now lays claim.

Cimabue, the founder of that school, and of the modern art of painting, was born in Florence, in 1240 ; he had received some instruction in that branch of the Arts, and also in architecture and sculpture, but his labours had been confined to the mere copying of the works of others, disdaining those trammels, he determined to take nature for his guide, and soon acquired that confidence in his own powers, from which arose the germ of excellence, that about two centuries afterwards, began to overspread the whole of Italy.

The paintings of Cimabue, who has been called the Michael Angelo of that period, were all of a scriptural or religious character, boldly conceived and splendidly coloured, but the attitudes of his figures were stiff, the outlines harsh, and the extremities bad ; his male heads, particularly of old men, were dignified and impressive, but those of females possessed neither beauty nor delicacy, the eyes were generally wide and staring, and the nostrils too much spread, the fingers lean, and the toes peaked and unnatural. Nevertheless, Cimabue had his admirers, and one of his pictures of the Virgin was borne in procession to one of the churches in that city, accompanied by music : he died in 1300.

Giotto, who studied under Cimabue, was born in Florence, in 1276 ; and like him also painted religious subjects, but in a different style to that of his instructor, generally introducing into the backgrounds of his pictures, architectural views ; and colouring his buildings either red, blue, or yellow, and sometimes white in imitation of marble, his drawing was also more correct, and his attitudes more graceful than those of Cimabue, from which circumstance he has acquired the appellation of the Raffaele of the age in which he lived, and to



these two masters, and their disciples and followers, we are indebted for the transition from the ancient Greek, to the more modern style of painting.

The principal schools of Italy, all of which derive their origin from these two masters, are denominated as follows—the Florentine, the Sienese, the Roman, the Venetian, and the Lombard, or Bolognese School, and from them have originated the Schools of Mantua, Milan, Modena, and others. The Sienese School, is said to have first set the example of the more modern style of painting, which the Neapolitan was not slow to adopt; but it is not my intention to enter into a lengthened disquisition upon the peculiar merits or demerits of each particular school, or of the various masters who have rendered themselves conspicuous by their several works, but rather to select a few examples from each, as a kind of landmark or guide to the others.

“ Mind, mind alone, bear witness earth and Heaven,  
The living fountain in itself contains  
Of beauteous and sublime.”

The Florentine School is distinguished by boldness of conception, and grandeur of form, by muscular expression, more than by graceful attitudes, and by a kind of design bordering on the gigantic; this school lays claim to Michael Angelo Buonarrotti, Pierino del Vaga, Sebastian del Piombo, Andrea del Sarto, and Pellegrino di Tibaldi, all of whom, more or less, adopted the principles of its founder.

The Roman School excels in tasteful design, correctness of outline, softness of touch, beautiful expression, and a judicious mixture of tints; the head and ornament of this School was Raffaele, he painted frequently in oil, a medium best adapted to give to his colours, great sweetness, delicacy, and transparency; his attitudes are natural, easy, and majestic, and the features of his Madonnas beam with ineffable sweetness; amongst his most esteemed disciples and followers, may be ranked Zampieri Domenico, or Domenichino, Pellegrini Munari, Francesco Parmegiano, Benvenuto Tisio, called Garofalo, Andrea Semini, and Giulio Romano, he usually painted scriptural and ancient history, and occasionally emblematical and dramatic subjects.

The Bolognese or Lombard School, is characterized by harmony and grace, great purity of colour, and a judicious blending of light and shade, its principal ornament was Antonio Allegri, called Correggio, whom no one ever excelled in the delicacy of his flesh, and the pleasing gradation of his tints, he usually laid his colours on very thickly, in the most conspicuous and brightest part of his picture. The works of the Caracci exhibit a style approaching that of Correggio, particularly those of Lodovico, his subjects were usually of a religious character, distinguished by great simplicity and elegance in design, the heads of his female figures, especially those of his Madonnas, were excessively beautiful, the airs and attitudes graceful; and the composition in general sublime. Annibale's style is a mixture of that of Correggio and Titian, that of Agostino, who

usually assisted Annibale in his works, so closely approached them, as to be frequently mistaken for the works of Annibale, whose pencil was more adapted for poetical or fabulous subjects, than for sacred history.

Annibale also painted landscapes in a grand style, the forms of his trees are extremely natural, and the colouring excellent, the figures which were spiritedly touched, being accessory only to the other parts of the picture, in fact there was little difference in the works of the Caracci, excepting what was occasioned by their difference of subjects; their three best scholars were Domenichino, Guido, and Albano. Domenichino's greatest talent was exhibited in his landscapes, his subjects were well composed, his figures admirably designed, and his colouring extremely natural: but his scenery possessed an indescribable charm from its simple elegance and quietude; he draped his figures with great taste and judgment, and some of his heads are full of truth and expression. Guido's pencil was light and delicate, colouring transparent, and touch free, his draperies are disposed with great judgment, and are easy and natural in their folds, the eyes of his figures like those of Cimabue, are usually large, but with a bashful and modest expression, the nostrils wide, and the toes appear to be rather too much joined, but the mouth which is small, has a lovely expression, and the contour is extremely correct. One of his best pictures representing Christ crowned with thorns, is painted in an admirable style, with great sublimity of expression, and pious resignation; he also painted Auroras, Helens, and similar subjects. Albano's subjects were culled from poetical history, and heathen mythology, such as Venus attired by the Graces, Cupids sporting, the Death of Adonis, the Triumph of Bacchus, &c., his wife and children, who were extremely beautiful, were the models from which he formed his Graces, Nymphs, Cupids, and other figures, which accounts for the great similarity of features, and by which his figures may always be recognised; his colouring is extremely fresh and delicate, draperies elegantly designed, landscapes natural, trees penciled with great neatness, yet with a spirited touch, but his pictures are not always equally good in colouring.

The Venetian School boasts of Titian, Tintoretto, and Jacopo Ponte, called Bassano, as its brightest ornaments. Titian was the pupil of Giovanni Bellini, who was also the master of Giorgione Barbarelli, called Giorgione, whose rich tone of colouring served as a model for Titian to study and imitate. His works were principally of a scriptural kind, and still retain their brilliant hues. Sebastian del Piombo, who assisted Michael Angelo at Rome, was a pupil of Giorgione, and a successful imitator of his style, and Jacopo Palma, distinguished by his fine taste and harmonious colouring, together with Pordenone, whose works are characterized by masterly conception, boldness of design, and daring execution, were also celebrated masters of the Venetian School.

Titian's great charm is said, by some authors, to consist in his

colouring, and he is reported by them to be very deficient in design, whilst others assign to him the first rank in that department of the art; he painted every variety of subjects, scripture history, mythology, landscapes, and portraits, in the latter of which he is said to have exceeded all that the art ever produced. His Venuses and Graces, possess extraordinary beauty, the colouring is truly harmonious, the lights deep and glowing, and he gave to his pictures that extraordinary fine transparent effect, which his numerous pupils and followers have vainly attempted to imitate; of these, the nearest approach to him in design only, was Girolamo Dante; Lodovico Fumicelli excelled Dante in his colouring, but Jacopo Robusti called Tintoretto, approached him so closely, both in design and colouring, that Titian, jealous of his rising fame, expelled him from his academy, and he then adopted a new style, and became one of the wonders of that School and era.

Bassano combined the styles of Titian and Tintoretto, with the principles of the Flemish School, he painted an innumerable quantity of pictures, historical and otherwise, in a natural and pleasing style, his daughters usually serving him as the models for his queens and princesses, madonnas, and other female figures. Some of his pictures are finished very highly, whilst others have an appearance of negligence, which when viewed at a proper distance, produces a charming effect; his conceptions were elevated, design grand, colouring harmonious and brilliant, particularly in his greens, in which he was without a competitor, but his perspective was faulty, and his draperies heavy and absurd.

The School of Verona, of which Paolo Cagliari is considered the head and ornament in historical subjects, is distinguished from that of Venice by a more spirited execution, and the gorgeous draperies and ornaments by which the figures are usually loaded, frequently without regard to the subject itself. The taste of Paolo Veronese was more suited to large than to small compositions; his heads possessed more grace than those of Tintoretto, but his outlines were somewhat incorrect, and his attitudes not the most elegant. His scriptural subjects and poetical compositions are full of dignity, glowing in colour, and splendidly expressed, and his works display a fertile imagination, a spirited touch, and a pleasing gradation of tint.

Naples boasts of Salvator Rosa and Anniello Falcone; the former of whom painted in a style peculiarly his own, and which some professors of the art are not slow to condemn. His usual subjects were landscapes, with wild and romantic looking scenery, which he peopled with bandits, robbers, and other ferocious looking beings. He also painted gloomy caverns or desert plains, with benighted travellers; sea-ports and battles; and occasionally historical pictures, such as Samuel and the Witch of Endor, and other supernatural and terrific appearances, some of which fetch enormous sums. Anniello Falcone who was the master of Salvator Rosa, excelled in battle-pieces. His horses were spiritedly designed and the figures naturally expressed.

In colouring he shone conspicuous and had many admirers and followers. Salvator Rosa, whom we have mentioned above, studied under him for a short time.

The Sienese School numbers amongst its most distinguished disciples Guido, of whom we have already spoken; also Jacopo Pacchiorotto, some of whose portraits have been compared to the works of Raffaele. Razzi, who is said to have studied the works of Leonardo da Vinci, but only resembled him in his lights and shades; and Mecherino, whose first style resembled that of Pietro Perugino, aspired to imitate that of Michael Angelo, but without success; the latter excelled in difficult fore-shortenings, and had a peculiar style of colouring, which was greatly admired and highly extolled, which Correggio alone it is said could equal.

Andrea Mantegna of Padua shed a lustre on the School of Mantua, and appears to have been the first who introduced the true principles of the art into that place; but his lustre was soon eclipsed by the superior talents of Giulio Romano, after whose decease its reputation declined, and its fame eventually became entirely obscured.

The School of Modena owes its origin to Munari Pellegrino, a pupil of Raffaele, who had made the works of that master his particular study, and who nearly approached him in sublimity of design and grandeur of form. To the style of Raffaele succeeded that of Correggio, which in turn yielded to the simplicity and elegance of that of the Caracci. The School of Modena, it will therefore be perceived, partakes of the style of the Florentine, the Roman, and the Bolognese, or School of Lombardy combined. Amongst the early masters of this school were Nicolo del Abate, Prospero Fontana, and Antonio Begarelli; the latter of whom was also a celebrated modeller in clay.

The School of Milan adopted Leonardo da Vinci as its model; and numbers amongst his principal followers Cesare de Sesto, Marco Oggione or Uggione, and Bernardo da Luini; all of whom painted historical subjects in a pleasing style, the countenances of the female figures extremely beautiful, and the colouring chaste and natural. Lodovico Brea, who flourished in the latter part of the fifteenth century, is considered as the founder of the Genoese School. After him came Pierino del Vaga, whose style partakes of that of Raffaele and Michael Angelo Buonarrotti. Ottavio and Andrea Semini followed in his steps, as also did Giovanni Battista Paggi, who had been a pupil of Luca Cambiaso. But one of its principal ornaments was Valerio Castelli, who had studied under Fiaselli, and who excelled in historical compositions and battle-pieces, particularly the latter. The principal painters of the Cremonese School were Giulio Campi, who imitated the colouring of Titian, and in some of his works approaches the style of Correggio; and Camillo Boccaci, who also imitated the style of the latter, and whose historical subjects and portraits are highly esteemed.

The German school of painting, like that of Italy in its early ages, appears to have been very circumscribed in its powers of

imagination, and to have produced only miracles and the portraits of Saints and Madonnas, until the appearance of Albert Durer, to whom we are indebted for a more enlarged conception, a happier embodiment of ideas, and a superior execution; as may be seen in his Adam and Eve, Christ bearing the Cross, the Assumption of the Virgin, and similar subjects. His outlines were also greatly superior to that of any German painter who had preceded him, his draperies less stiff and formal, and his colouring more vigorous, harmonious, and chaste. Lucas Kranach was contemporary with Albert Durer; his works are more inclined to the Gothic, his draperies heavier, his attitudes more formal, and his extremities badly defined. His best works were heads of old men and women, and he sometimes indulged in poetical illustrations with great success. Hans Baldung, Hans John Schaeuflin, and Hans Burgmair, were pupils of Albert Durer, and followers of his style; but his most successful imitator was Christopher Amberger; he painted historical subjects and portraits, and in one of the latter, representing the Emperor Charles V. has been compared to Titian. Giorgio Clovio, who studied at Rome under Giulio Romano, made the works of Raffaele and of Michael Angelo his guide, and partakes somewhat of their spirit and execution. His most esteemed production is a Descent from the Cross. Next in succession to Albert Durer stands Hans Holbein, whose works are almost too well known in England to require any comment: his Dance of Death and numerous portraits of crowned heads, princes, and peers, having immortalized his name. But it was reserved for Christopher Schwartz to arrive at still greater distinction amongst his countrymen; in him the German school proudly boasts a second Raffaele. His style is a compound of the Roman, the Venetian, and German Schools; his design and colouring resembling the two former, and his outline and execution the latter. Of this School also were Bauer or Bouwer, a painter of battle-pieces, Netscher, a portrait painter, Matthew Elias, who painted scriptural subjects, and Meyer, who excelled in landscapes, Joachim Francis Beisch, Christian Reder, and Charles Philip Rugendas, who also painted battle-pieces, and Anthony Faistenberger and John Rodolph Huber, who devoted their pencil to historical subjects and landscapes, Lambert Zustrus, who studied under Titian.

The Spanish School, like that of Italy and Germany, in its earliest ages teemed with images of the Virgin, the Saviour, and its numerous saints. Antonio del Rincon first introduced historical compositions, which Blas de Prado carried still farther towards excellence by his imitation of Parmegiano. Gallegos, who had been a pupil of Albert Durer, adhered too closely to his style; but Campanna, who was the master of Morales, and had studied Raffaele, contributed most to the elevation of its character at that period. Louis Morales, called the divine Morales, some say on account of the subjects he painted, and others on account of the sublime manner in which he handled them, and the heavenly expression in the countenances of his figures, had departed from the fixed and settled rules of the art; his works, how-

ever, bear some analogy to those of Leonardo da Vinci; whilst those of Marmoliga in grandeur of style and dignity of character remind us of the productions of Raffaele, under whom he is said to have studied.

Cespedes, one of the finest artists in Spain, painted annunciations, nativities, and legendary subjects; whilst Padouanino soared into the higher regions of the historic department of the art. Bartolomeo Gonzales followed in his steps, but not with equal success. But to Francesco de Herrera was reserved the honour of having exalted the reputation of the Spanish School by his bold and vigorous colouring, spirited style, dignified taste, and accurate delineation of character.

Guisepe Ribera, better known as Spagnoletto, was a pupil of Ribalta, and alternately studied and imitated the style of Correggio and Caravaggio with wonderful success; but his subjects were of a totally different description to those of Correggio, and he delighted in the terrific, and such as inspired feelings of disgust and horror: his Ixion on the Wheel is depicted with such distressing and overwhelming force that it becomes painful to behold, and nature shudders at the contemplation of such a scene. Occasionally, however, he painted other and more pleasing subjects, which charm by their graceful attitudes, dignified expression, and beautiful composition.

Don Diego Velasquez was a pupil of Herrera, and with him and Alonzo Cano, who was called the Michael Angelo of Spain, commenced the classic era of Spanish art. Velasquez studied nature, and from her he drew his brightest inspirations. In portrait painting he was eminently successful. In historical subjects he had various styles; his first was like that of Caravaggio, but he afterwards endeavoured to imitate that of Guido and Luis Tristan; the latter of whom he most nearly resembles. Bartolomeo Roman studied under Velasquez, but was more indebted to nature for his guide than to any instruction he received. His subjects were historical; and in these he was only equalled by Rubens. Alonzo Cano, Francesco Lopez Caro, and Juan Galvan, also painted historical subjects with considerable reputation, but not equal to those of Bartolomeo Roman.

Francesco Collantes, born at Madrid, 1599, a celebrated landscape painter, usually interspersed his scenes with mouldering ruins, frowning battlements, and decayed castles; he also occasionally painted historical subjects, which he handled in a masterly style. Juan de la Cortes' pictures represented battle-pieces. Francesco and Antonio Fernandez, Antonio Contreras, and Geronimo d'Espinosa, painted historical subjects with considerable skill; but the head and chief of the Spanish School is universally assigned to

Bartolomeo Estevan Murillo, whose fame was established by his two pictures of the Death of Santa Clara, and St. James giving alms; but whose happiest effort was exhibited in his celebrated picture of the Marriage of St. Catherine, which in vigour of expression and purity of colouring stands unrivalled. Murillo, like Velasquez, also made nature his guide; studying with great assiduity and success the plants and flowers of the field, of which his picture of the Flower

Girl in the Dulwich Gallery affords incontestable proof; in colouring he is said to be equal to Vandyck, and in expression to Velasquez, but he did not always paint with equal skill, and in his drawing was occasionally incorrect. Amongst other Spanish painters particularly worthy of notice are Juan de Valdes, Don Juan de Alfaro, Antonio Castrejon, Juan de Cabezallero, Juan Guevra, and Don Pedro Athanasco, all of whom devoted themselves principally to historical subjects.

The French School was many centuries after the revival of the art before it put forward any claims to distinction. The first painter worthy of notice as possessing somewhat superior talents to his predecessors was Jean Cousin, born in 1528, and who may therefore be considered as the founder of the French School. Hitherto the painters in that country were but drudges in the art, copying with the greatest formality the works of the Italian masters, but destitute of expression, and without the slightest claim to originality, which first exhibited itself in the works of James Blanchard, who having studied in Italy, at Rome, and in Venice, still further improved its character by his vigorous colouring, and obtained amongst his countrymen the appellation of the French Titian. Simon Vouet painted historical subjects and portraits, at first in the style of Valentino, but afterwards adopted a more pleasing manner, in which he discovered a fertile imagination and great beauty of expression; he excelled in the latter. Nicholas Poussin, born in 1594, was the first of that School who combined the splendid style of the Italian with the chasteness of the Greek masters; his landscapes were magnificently grand, colouring natural, but somewhat cold; groups truly poetic, classical, and well designed. In some of his compositions he evinced great genius and inspiration, particularly in that of Phineus and his followers turned into stone upon seeing the Gorgon's head, which is represented with an expression truly terrific; his pictures were then and still are highly esteemed in England, as are also those landscapes of Gaspar Dughet, his brother-in-law, called Poussin, whom he closely resembles in style, composition, and colouring. Claude Gelee, called Claude Lorraine, the pupil of nature, far surpassed the Poussins in his scenery, but his figures, although much laboured, are very indifferent, and neither graceful nor easy in their attitudes; his perspective is, however, admirable; his colouring delicate; his trees are touched with great spirit, and finished with admirable skill; his skies are warm and brilliant, and his landscapes have an appearance of nature that has not been excelled, and rarely equalled by any other master.

In historical composition the names of Le Brun and Le Seuer shine most conspicuous. Le Brun painted numerous subjects, historical and otherwise; his works are composed in a grand style, his attitudes simple yet elegant, expression natural, and his genius fruitful; his *Magdalens* and battle-pieces are highly extolled and universally admired. Jacopo Cortese or Borgognone, who had studied under Albano, was also esteemed as a battle painter.

Le Seuer, called the French Raffaele, had studied from the works

of the Roman School and the antique statues; he painted some scriptural subjects possessed of great merit, poetically conceived, grandly composed, chastely designed, and harmoniously coloured; such are his pictures of St. Paul preaching at Ephesus, and the Descent from the Cross: both Le Seuer and Le Brun were pupils of Vouet.

Pietro Mola, born in 1621, formed his design from that of Paolo Veronese, and in colouring endeavoured to imitate Guercino; he also painted historical subjects and landscapes, the trees designed in grand taste, distances well kept, and figures neatly penciled. In one of his pictures representing St. Paul in the Desert, his trees resemble those of Salvator Rosa.

Noel Coypel, another painter of historical subjects, made the works of Poussin and Le Seuer his study, and endeavoured to imitate their manner. Two of his best pictures represent Solon taking leave of the Athenians, and Severus distributing corn to the Romans.

Watteau painted domestic scenes and subjects of gallantry, balls, masquerades, and comic conversations, in which the manners of the French nation, their ridiculous etiquette, and ceremonious frivolities, are admirably depicted; his colouring is clear and transparent, and his penciling neat; his pictures are eagerly sought after.

Vernet excelled as a painter of sea views, and had few superiors in this branch of the art; his vessels are correctly drawn, the water has a liquid appearance, the skies are clear and transparent, and the figures are touched with great spirit.

John Baptist Greuze painted domestic, moral, and affecting subjects, with great success; he designed well, but there is a great sameness in the airs of his heads, and his draperies are generally in bad taste; his compositions, notwithstanding, possess considerable merit. The art, however, had made but little progress in France since 1660, the time of Le Brun, until the appearance of James Louis David, who was born in Paris in 1750; he studied under De Vien, became enthusiastically devoted to the art, and produced a series of pictures, in which he has exhibited the majesty of the Roman with the poetic grandeur of the Grecian School. His best works represent the Death of Socrates, and the Coronation of Napoleon; his historical subjects are the pride and admiration of his countrymen, and his portraits are not less esteemed; he left numerous disciples whose pencils have recorded the various battles of that period, and every other subject of interest that occurred during the French Revolution.

The Flemish School dates its origin from the period of Hubert Van Eyck, the brother of John Van Eyck, to whom the discovery of the art of painting in oil is by some authors erroneously, as it appears, attributed, but few of his pictures now remain. One only is mentioned in the Cathedral at Bruges, representing the Virgin and Child attended by several Saints, in which the execution is destitute of that boldness of conception and vigour of outline that distinguishes the Flemish School, but the colouring is still fresh and glowing.

Francis Floris, called the Flemish Raffaele, born in 1520, was the



first painter of that School who exhibited in his compositions an air of boldness and a spirited design, combined with an excellent tone of colouring. He painted scriptural subjects with considerable reputation, but in some of his figures the muscles appear much too prominent, and the attitudes are stiff and formal. Two of his best works are the Fall of Lucifer, and the Assumption of the Virgin.

John Strada or Stradanus, another Fleming worthy of note, studied the works of Raffaele and Buonarotti, and painted historical subjects and portraits of Saints, Madonnas, &c. with some reputation, the figures well designed, and with an agreeable tone of colouring; he afterwards devoted himself to battle-pieces and huntings of the wild boar, and other animals of the chase, which he executed in a grand style, and with great freedom of pencil.

In the art of perspective and architectural subjects Henry Steenwyck, born in 1550, holds the first rank amongst the Flemish painters; his subjects are usually the interiors of churches and convents illuminated by tapers, and embellished by numerous figures delicately penciled, the lights and shadows so distributed as to produce a grand and natural effect, the figures usually introduced by other masters.

Denis Calvart studied the works of Correggio and Parmegiano, and painted landscapes with groups of figures, saints, hermits, &c., the landscapes extremely natural, and the figures penciled with great delicacy.

Paul Bril, John Breughel, and Roland Savery, were also celebrated landscape painters; those of the first are true to nature and sweetly coloured, and when embellished with figures by the Caracci, their value is greatly enhanced. The landscapes of Breughel are also well composed, the leaves and branches of his trees penciled with great minuteness; his flowers are faithful transcripts of nature. Roland Savery painted animals and landscapes with wild scenery, jagged mountains and rocks, foaming cataracts, and turbulent rivers. Peter Breughel revelled in fantastic whims, scenes of horror, witches, hobgoblins, and unearthly forms.

Peter Paul Rubens, whose works are distinguished by great warmth of colouring and vigorous conception, was deficient in expression, and his works are wanting in poetical loveliness and sublime inspiration; his figures although coarse and vulgar are not without beauty, but it is the beauty of his country, not such as we see in the females of Greece or Italy, yet he fascinated by the powers of his pencil and the splendour of his tints. His subjects are chiefly scriptural, and extremely numerous: he is said to have painted upwards of 4000, many of them for private collections. Two of his best pictures of another kind, the Rape of the Sabines, and the Chateau of Rubens, are now in the National Gallery. Francis Snyders, who was a pupil of Van Balen, excelled in painting huntings of the boar, the wolf, and other wild animals. Jacques Jordaens was the nearest approach to Rubens in colouring, and Abraham Van Diepenbach was little inferior in that respect to Jordaens. Gaspar de Crayer, who

had studied under Raffaele, equalled Rubens in colouring in some of his pictures, and was more correct in design ; he generally painted religious subjects, as also did Abraham Diepenbach. Abraham Janssens partakes with Jordaens in the fame of approaching Rubens in his spirited touches, and in his light and shades, and Theodore Rombouts, his pupil, excelled him in elegance of design and fertility of invention.

Anthony Vandyck, a scholar of Rubens, in grace of design and dignity of expression, surpassed his instructor, and in harmony of colouring was nearly if not quite equal to him. What Rubens was in history Vandyck was in portrait. David Teniers in rude scenes of humble life is without a competitor ; his pictures represent the sports and drolleries of the vulgar peasant, rustic weddings, and interiors of public-houses, with boors carousing, truthfully depicted and charmingly coloured ; his men are sometimes dumpy and ill formed, but in this consists the humour and drollery that characterize his productions ; his colours are beautifully clear and transparent, and his landscapes remarkable for their bright and silvery tone.

The Dutch School owes its origin to Lucas Van Leyden, born in 1494, at which time the principles of perspective were but little known in that country. His best picture is a representation of the Last Judgment ; it is composed of numerous figures, neither elegantly nor gracefully disposed, and his draperies are exceedingly stiff and formal. His female figures are, however, delicately touched, and the carnations are extremely natural.

Abraham Bloemart, a celebrated painter of landscapes and cattle, succeeded to Lucas Van Leyden, after whom came Cornelius Poelemborg, whose small pictures, embellished with figures from poetical history, are highly esteemed ; his colouring is chaste and his penciling neat and delicate. John Weenix, who was also a pupil of Abraham Bloemart, painted landscapes in a natural style, but excelled in dead game ; his pictures of that description are highly esteemed.

Rembrandt Van Ryn, born 1604, one of the most celebrated masters of this school, at first bestowed great care and labour on his pictures, which he finished as high as the productions of Mieris or Gerard Douw ; but he soon quitted that style for another, in which he was eminently successful. His figures, although rude, are full of character and expression, his lights are forcible yet natural. He painted pictures of almost every size, and of every description of subject ; in penciling extremely rough, the colours frequently laid on with his palette-knife or stick, and like Ugo da Carpi, he not unfrequently used his fingers or thumbs for that purpose, but his handling, although so rough, possesses a charm that no finish could improve, and his lights and shades, which have never been surpassed, produce a magical effect, which lends a lustre to the meanest of his subjects, and pervades every part of his picture.

Albert Cuyp, who comes next in succession to Rembrandt, painted landscapes with cattle and figures, also coast scenes and river views ;

in colouring harmonious and natural, and in perfect keeping with the subject represented; he excelled in depicting the various hues of the atmosphere at the different periods of the day; his morning views are full of juicy freshness and dewy verdure, the mid-day subjects resplendent with warmth and light, and the evening scenes replete with tranquil nature and quiet repose; his moonlight-pieces are extremely natural, but his winter subjects far excel his other productions, and enchant by their extreme fidelity and wonderful effect.

Gerard Terburg's subjects are interiors or domestic scenes, and usually from ordinary life; he sometimes painted a single figure, and occasionally amusing groups, seldom omitting to dress one of them in white satin, in which he particularly excelled.

Adrian Ostade, Gerard Douw, Francis Mieris, and Gabriel Metzu also painted interiors. Those of Ostade are usually of the humorous or convivial order, and his figures are full of comic and mirthful expression; he may be called the Teniers of the Dutch School. Gerard Douw's subjects, although of a humorous, are of a more pleasing character than those of Ostade, and generally represent the scenes of private life, a woman dozing, and a man tickling her nose with a feather, or a man lighting or filling his pipe. Those of Gabriel Metzu are of a more refined character, and usually exhibit the inside of a well furnished apartment, in which a lady is washing her hands in a silver basin, or a lady reclining in a chair reading a letter, or receiving one from the hands of her domestic, and similar subjects, which for beauty of colouring and exquisite taste are beyond expression. The works of Francis Mieris, although somewhat similar in character to those of Gerard Douw, whose pupil he was, may be distinguished by their accessories, the carpets, silks, stuffs, &c. being so closely imitated that the different fabrics may be easily recognised; his colouring is also more clear, and his touch more spirited, and he excels Douw in drawing and composition; he occasionally painted candlelight-pieces.

Nicholas Berghem, another celebrated painter of this school, excelled in landscapes, usually of a mountainous character, the scenery extremely pleasing, and interspersed with figures and cattle, amongst which he generally introduced goats; his trees are extremely natural, skies light and floating, and the attitudes of his figures easy and graceful.

Philip Wouvermans painted all manner of subjects which would admit of the introduction of horses, such as hawking parties, battles, and skirmishes, farriers' shops, plundering villages, and banditti scenes; he generally decorated his landscapes with castles, fountains, temples, and other edifices.

Paul Potter, whose landscapes are considered to surpass all others of that school, and who was decidedly one of the best painters in the Low Countries, was as remarkable for the extreme finish of his cattle, principally cows, oxen, goats, and sheep, as for the masterly ease and negligence with which he penciled the subordinate parts of his picture;

his colouring is beautifully transparent, touch spirited yet delicate, his outline correct, and his imitation of nature admirably expressed.

Jacob Ruysdael, a celebrated landscape painter, studied nature, and rarely painted any subject without introducing a river or pond of water, which he represented with great truth and effect; his distances are well kept, colouring harmonious, skies light and clear, and water transparent and natural; he usually painted views on the banks of rivers, woody scenes or groves, with winding paths, and sometimes hilly grounds with natural cascades, interspersed with cottages or huts.

William Vandervelde ranks highest amongst the painters of this school in the marine department of the art, and was such an enthusiastic admirer of that branch, that he frequently exposed himself to great danger in sailing between the hostile fleets, the better to be enabled to represent the position and manœuvres of the different vessels; in the latter part of his life, he painted in two colours only, black and white, and his pictures have the appearance of being painted on paper; his works are highly esteemed.

*The British School*, in its earliest period of the art, exhibits the same character and design as those of Italy at the time of Cimabue, and are chiefly of a religious or legendary character. Ancient records exist to prove that the art was known and cultivated in England as early as 1233, and that the painters of that time worked by contract, using such colours only as were stipulated therein. William Windsor, a monk, is the earliest mentioned; from this, however, it appears, oil being also included in the contract, that the art of painting in that vehicle was known in England even before the time of John Van Eyck, the pretended discoverer of that mode of painting; but although known and cultivated so early, it was not until the reign of Henry VIII. that any great improvement was made therein. The same kind of subjects continued to be painted, and in the same stiff and antiquated form; a Madonna or a saint was all that was ever attempted, until about that period, when Holbein visited England and produced groups of figures, into which he infused new life and character, and proved that ideality and sentiment were capable of personification and expression both in poetry and painting.

In portraiture the art was confined to miniature size, until the appearance of Jamesone, in 1628, called the Vandyck of Scotland, who was the first British artist that attempted those subjects life size, from which time, until Reynolds arose, scarcely any painter of more than ordinary merit had appeared; he it was who astonished the world by his wonderful skill in the art of colouring, his vigorous touch, and judicious management of his lights and shadows, and which had never been witnessed in England since the days of Rubens and Vandyck. As miniature painters, Oliver, Hilliard, and Cooper, claim precedence over all competitors. In landscape painting, we boast of Richard Wilson, Gainsborough, Morland, Constable and others, but in historical or poetical subjects, the names of Benjamin West, Sir Thomas Lawrence, Northcote, Stothard, Hilton, Newton, shine most conspicuously. Hogarth excelled in the representation of domestic

subjects, which he painted with a happy vein of irony and satire, that appeals most forcibly to the feelings of our nature, and whilst he exhibits vice in all its depravity, he teaches us a great moral lesson, that neither the poet nor the historian could depict with more truth, nor with greater effect. Our British artists now embrace every subject, history, poetry, portraiture, landscape, and marine views, and in each and all of these vie with those of every other country. From the foregoing statement, it will be seen that almost every nation has its peculiar character in painting; that of Spain is chiefly of a gloomy cast, and exhibits a mixture of religious enthusiasm, with gross superstition; France still manifests its partiality for show and splendour, although the frivolous gaiety of its people has given place to military ardour and patriotic enthusiasm, all her historical subjects are but types of this feeling; Germany is still allied to its wild, mysterious, and poetical associations; Holland to its every-day occurrences, and plain matter-of-fact subjects. The Low Countries present features of a mixed character, Saints on velvet cushions, Devotees before golden altars, Patriarchs in gorgeous robes, Virgins and Madonnas, Saints and Anchorites, Princes and Kings, are alike attired in gaudy habiliments, and with all the pomp and splendour of eastern magnificence.

We shall conclude our description of the various schools, by a brief outline of the characteristics of a few of the principal masters. Titian's lights are generally in the centre; his shadows are broad and extended; his middle tints in the extremities of his figures, such as the hands, feet, &c., are of a reddish brown; those parts most distant from the light, are weakened in colour, and have a dusky appearance; his receding figures, and those on the outside of his groups, are always the most obscure; his dead colours are made with cold middle tints, and finished by laying on warm colours, extremely thin, light and transparent; his middle tints of shadows are thinly covered with yellow, and in the darker parts with red and black; he used but little white in his lights, and none at all in obscured parts of his pictures; whilst Raffaele uses it largely, he is neither so bright in his lights, nor dark in his shadows as other masters; and in the old men of Rubens and Titian the principle appears to be the same, little or no white in the carnation, and a sort of orange colour, made up with yellows and reds; in historical compositions, his great light is in his skies and behind his figures, he does not affect a whiteness and glitter when the light is thrown upon the fleshy part in his female figures; it shines but is subdued, and not opposed to dark shadow in obscure parts. Conceive a scale of colouring between the chalky hard manner, and the opposite extreme of obscurity, the strongest light being at No. 1; we then arrive at this comparison: Guido's strongest light on the flesh is at No. 1, his middle at No. 3, and his dark at the extreme; Titian's strongest light is at No. 2, his middle at 3, and his dark at the flesh; Agostino Caracci's are at 3, and his middle at 1; and Vandyck's are almost as strong as those of Guido, but his strongest shadows are off the flesh, and in the draperies and backgrounds.

AN

## EXPLANATION OF THE TECHNICAL TERMS

USED BY

### PAINTERS AND WRITERS ON THE ART.

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*Accessories*,—any thing introduced into a picture which is not necessary to the subject represented ; as a curtain, a flower, a book, or a landscape on the background of an historical composition or portrait.

*Aerial Perspective*,—a gradual weakening of the tones of colours, to represent the appearances of objects as they recede from the eye, produced by the interposition of air between that and the object when seen at various distances.

*Antique*.—This term is applied to the different productions of art, whether paintings or sculpture, previous to the time at which this work commences, but is more particularly applicable to statues, intaglios, cameos, and engraved stones.

*Attitude*, in painting, is the disposition of the limbs and body of a figure, by which the action, object, or sentiment is conveyed, and in a judicious arrangement of which the principal art of grouping consists.

*Background*, in historical subjects, is what aerial perspective is in landscape, and was considered, both by Rubens and Reynolds, as one of the most difficult parts of painting.

*Bentoogel Society*.—This Society originated with some Flemish painters who resided at Rome, who held their meetings at a tavern in that city ; of which Society all their countrymen who were deserving were allowed to become members. Some whimsical ceremonies had to be passed through, and the candidate then received a mock name, which had reference to any remarkable defect of person or peculiar habit, or manner of style in painting ; as, Bamboccio, Studio, the Hermit of Italy, and such like.

*Breadth* is applied to such pictures as are painted with freedom and grandly composed, in opposition to such as appear tame and studied. Correggio's works are said to possess more of that character than those of any other master.

*Cartoons* are the designs prepared by painters, from which their works were intended to be executed.

*Casting of Draperies*, means the manner in which the folds are displayed : thus, when easy and natural, they are said to be well cast ; and when the stuffs of which they are composed are well contrasted, they are described as harmoniously coloured.

*Charged*, in painting, has the same meaning as overcharged, in the ordinary acceptance of the term : thus, when the outlines are exaggerated, or there is a departure from the bounds of nature and simplicity, the picture is said to be charged ; but, in some cases, this is admissible, and even necessary, where pictures are to be viewed at a great distance.

*Chiaro-oscuro* is the art of distributing the lights and shadows so as to give to objects an appearance of roundness and natural effect: chiaro, which means clear or transparent, is applied to any thing exposed to a direct light, and also to such colours as are bright and luminous; and oscuro, or dark, implies all the shadows caused by the privation of light, and also all such colours as, when exposed to the light, still retain their apparent obscurity, such as, dark velvets, brown stuffs, polished armour, and the like. And when, by skilful management, they are so disposed, that all the lights are together on one side, and their shadows on the other, it is termed a judicious distribution of the chiaro-oscuro.

*Composition*, which depends upon the conception or invention of the painter, is one of the greatest difficulties that he has to contend with, and requires a comprehensive view of the art, in the arrangement of the objects, and the disposition of the parts, so as to produce an harmonious union of the whole.

*Contour or Outline*, is that which terminates and defines the figure, and much of the skill of the painter is required in a judicious management thereof.

*Contrast*, is an opposition of two or more figures in a group: thus, when one figure presents a front view, another a side view, and the third shews his back, there is said to be a contrast; and this also applies to the limbs and attitudes of the figures. A well managed contrast is one of the chief beauties of painting.

*Correctness in design* implies that it is without a defect in its measures and proportion.

*Costume* is an Italian word, which signifies custom or usage, and, when applied to historical subjects, means that the painter must not only be particular in describing the fact, but must also represent the scene of action correctly, and the dresses, customs, and manners peculiar to each people, whether Greeks, Romans, Jews, or Barbarians.

*Demi-tints* implies the various gradations of which a colour is susceptible.

*Design* consists of several parts, of which the principal are correctness, style, character, variety, and perspective, and implies the representation of one or more human figures or animals, or parts of either; also a scene taken from nature, a plant, fruit, flower, insect, or piece of drapery, taken from life in order to its being inserted in some part of the picture; and in this sense it is called a study. It is likewise applied to the outline of objects, and the measures and proportions of exterior forms.

*Distemper* is a preparation of colours without oil, only mixed with size, white of eggs, or some glutinous or unctuous substance; with which kind of colour all the ancient pictures before the year 1410 are said to have been painted, as also all the celebrated Cartoons by Raffaele.

*Dryness* is a term by which artists express the common defects of the early painters in oil, the flesh in their pictures appearing hard and rigid, instead of soft and pliant, and the draperies, particularly of the Germans, concealing the limbs of the figures, and, instead of exhibiting the form, frequently encumbering the figure, without either elegance or grace.

*Elegance* in a design is a manner which embellishes and heightens objects as to their form or colour, or both, without perverting the truth. De Piles says, that elegance is not always founded on correctness, as may be seen in the works of Raffaele and Correggio, in the latter of whom, notwithstanding his incorrectness of design, his elegance of taste and the turn which he has given to his actions cannot but be admired.

*Expression* principally consists in representing the human body and all its parts in the action suitable to it, exhibiting in the face the several passions proper to the figures, and marking the motions they impress on the other parts. The term expression is often confounded with that of passion: but the former implies a representation of an object agreeable to its nature and

character, and the use or office it is intended to have in the work, whilst passion in painting denotes a motion of the body, accompanied with certain airs of the face which mark an agitation of soul; so that every passion is an expression, but not every expression a passion.

*Forshortening*.—When a figure, viewed lengthways, appears shorter than it would be in an erect attitude, or fully extended, it is said to be foreshortened. This difficult mode of designing animal forms is chiefly adopted in ceilings.

*Fresco* is a kind of painting upon fresh plaster, or on a wall covered with mortar not quite dry, and with water colours. The plaster is only to be laid on as the painting proceeds, no more being to be done at once than the painter can dispatch in a day; the colours being prepared with water, and applied over plaster quite fresh, become incorporated with it, and retain their beauty for a great length of time.

*Grace* principally consists in the turn a painter gives to his objects, to render them agreeable, even those that are inanimate. It is more seldom found in the face than in the attitude, and is neither found in constrained nor in affected manners, but in a certain freedom and ease between the two extremes. In a word, a woman can be beautiful but one way, but she may be graceful in a thousand: thus, Milton, in describing Eve, says, "Grace was in all her steps."

*Grotesque*.—This term was, by the early Italian painters, used to express a representation of a cave or grot, and thus all paintings in imitation of antique designs or fragments discovered in ancient ruins were termed grotesques; but it is now used as implying a style in which the imagination and the flights of inventive fancy are principally exerted, without any regard to nature, truth, or probability.

*Group*, is the combination of objects in a picture for the satisfaction of the eye, and also for its repose. A picture may consist of different groups, yet those groups should exhibit a unity of purpose and tend to one object, which ought to predominate and attract the eye more powerfully than the rest. It is this due subordination of the inferior groups, that creates that union and harmony in the whole, which is described as the *tout ensemble*, and by means of which, and a due spread of the lights and shades, the effect of the other groups is neither destroyed nor impaired.

*Harmony*, as applied to composition, is the opposite of any thing that disturbs the order or regularity. Thus, in a single figure, the attitude and expression or passion should correspond with each other. The same definition also applies to the lights and shadows in a picture.

*Invention* consists not only in the composition of a picture, but in so representing it, that the story intended to be described may be conveyed to the beholder. Thus, what is meant to be touching and awful should produce a corresponding effect upon our senses, and should appeal to the heart as well as the eye; and this cannot be the case unless the action and attitude of the several figures is in unity with the whole.

*Local Colours* are such as faithfully imitate those of a particular object, or such as are natural and proper to the object represented; and colour is distinguished by the term *local*, because the place it occupies requires that particular colour in order to give a greater character of truth to the several tints with which it is contrasted.

*Linear Perspective* is that which describes or represents the position, magnitude and form of the several lines or contours of objects, and expresses their diminution according to their distance from the eye.

*Manner* is that habit which painters have acquired, not only in the management of the pencil, but also in the principal parts of painting, invention, design, and colouring. It is by the manner of painting that a picture is judged to be by the hand of Rubens, Titian, Guido, the Caracci, and others. Some masters varied greatly in their manner at different periods of their life, whilst others adhered so



closely to one only, that those who have seen but a few of their works, will immediately recognize them without the chance of a mistake. The variety observable in some masters arises from the manners of the different schools in which they have studied, or of the artists by whom they were instructed; and many young artists, having a partiality for certain masters, have imitated them until they could not divest themselves of their manner, whilst others have altered it so effectually, that their works have exhibited a greater degree of excellence and a more refined taste. Thus, Raffaele acquired a more elevated manner after he had quitted the school of Perugino, and seen the works of Leonardo da Vinci.

*Ordonnance* is the arrangement of the figures in respect to the whole composition, or the particular disposition of figures as to the different groups, masses, contrasts, decorum, and situation.

*Outline* is that which traces the circumferences of objects in a picture. This must be drawn as thin and fine as possible, so as scarcely to be discerned by the eye; and it should be observed, that a correct outline may excite pleasure even without any colouring, but that no colouring can afford equal satisfaction to a judicious eye if the outline is incorrect.

*Passion*, in painting, implies an emotion of the body, visible in the face from certain expressive lines, which denotes an agitation of the mind.

*Pasticcio*, a term which signifies, amongst the Italians, a pie or pasty, and is applied by them to such pictures as can neither be termed originals nor copies; thus, a painting in which the style or colouring of some other master is adopted, but the subject or composition was original, would be called a *Pasticcio*, and *vice versâ*. Many celebrated masters adopted this mode, but none more so than David Teniers, who imitated Giacomo Bassano so closely, as to deceive at first sight the most judicious. Luca Giordano and Bon Boullongne also excelled in this kind of painting. The most effectual way to detect these kind of paintings is to compare them with an original by the master who has been imitated.

*Relief* or *Relievo* is applied to objects which are represented on a plain surface, but which appear to project from it.

*Site* or *Scite*, in landscape, signifies the view, prospect, or opening of a country, and is derived from the Italian word *sito*, situation.

*Style*, according to Sir Joshua Reynolds, is the same in painting as in writing, and implies a power over materials, whether words or colours, by which conceptions or sentiments are conveyed: thus, some are grand, others plain; some florid, others simple. It is also applied to the subject itself, as well as to the peculiar manner of treating it.

## DICTIONARY OF PAINTERS.

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### A A

**AA** (Thierry Van der), born at the Hague in 1731, and pupil of J. H. Keller, after having quitted his master painted conjointly with G. Metz; although all his works possess much merit with good finish he has not left any easel pictures; his genius consisted in painting flowers, fruit and birds, in the decoration of apartments. He died in 1809.

**AAELST**—See **AELST**.

**ABARCA** (Maria de) flourished about 1633, the most classic period of Spanish art, that of Cano and Velasquez, and was eminent as a portrait painter.

**ABATE** (Andrea), a Neapolitan, born 1692, died 1732. Studied under Luca Giordano, but excelled in painting fruit, flowers, vases and other inanimate objects, and was employed by Charles II. King of Spain.

**ABATINI** (Guido Ubaldo), born at Città di Castello, flourished about 1590, was a disciple of Cavaliere Giuseppe Cesari, a distinguished painter in fresco; one of his principal works is the Ceiling of the Chapel of St. Theresa, in St. Maria della Vittoria at Rome. Died 1656, aged about 60.

**ABBATE**, said to have been born at Geneva; at Bologna is a picture of a Carita by him, painted with boldness and energy.

**ABBATI** (Nicolo del), born at Modena, 1512, died 1572. Studied under Begarelli, and is supposed to have been instructed by Correggio; he painted the celebrated picture of the Martyrdom of St. Peter and St. Paul now in the Gallery of Dresden,

### A B B

also some fresco paintings, and at Bologna the Nativity of Christ and four conversation pictures of exquisite taste. At the Gallery of Fontainebleau are some historical paintings by him in the style of Primaticcio, representing the history of Alexander. He combined the symmetry of Raffaele, the sublimity of Michael Angelo, the truth of Titian, and the greatness of Correggio with the grace of Parmegiano.

**ABBATI** (Pietro Paulo), born at Modena, flourished about 1530, was considered unequalled in battle-pieces for the spirit and animation with which he designed horses, and the attacks of combatants.

**ABBATI** (Ercole), born at Modena, 1563, died 1613: painted historical subjects; the Marriage of Cana in the Florentine Gallery, and some pictures in the Council Hall at Florence.

**ABBIATI** (Filippo), born at Milan, 1640, was a scholar of Nuvalone, and painted history in oil and fresco, and excelled in the latter; died 1715.—There was another Milanese of the same period, named Joseph Abbiati, who was also a painter, but of little note.

**ABBOTT** (Lemuel), born in Leicestershire, was a scholar of Francis Hayman, and painted portraits with some celebrity; the heads of his men sometimes approach to excellence: died 1803.

**ABERLI** (John Louis), a German, born 1786, was a pupil of H Meyer, and painted with success landscapes and portraits.

**ABBONDIO** (Alexander) a Florentine, was a scholar of Buonarrotti, he infused colours into wax, with which he de-

lighted in forming little histories, he also painted portraits, and was so celebrated for his likenesses that the Emperor Rodolphus II. sent for him to Prague that he might see him work; he died in that city, leaving a son of his own name who is believed to be of equal merit with his father, he also died in Prague. The father flourished till about 1580. *Sandart*, p. 339.

ABSHOVEN, born at Antwerp, flourished about 1660, he was the favourite disciple of D. Teniers the younger, and the most successful follower of his style; his pictures may easily be mistaken for those of his master. Died about 1665. His subjects were rural sports, ale-houses, and apothecary shops.

ACCAMA (Bernard), born at Leuwarde in 1697; was a good portrait painter; he painted the portrait of the poet B. de Bosch, and that of Sicco Van Goslinga, ambassador from the States of Holland to the court of France in 1731. His talent was much esteemed in Friesland. He died at Leuwarde in 1756.

ACCAMA (Mathew), born at Leuwarde in 1702: painted historical and emblematical subjects, and copied several paintings of the ancient masters with great skill when in Italy; some of his works are in the Hotel-de-ville, and in several other public edifices in Leuwarde, in which city he died in 1783.

ACH, or ACHEN (John Van), born at Cologne 1566. Studied first under Jerrigh, a portrait painter, and afterwards under Bartholomew Spranger, whose works he copied; he afterwards visited Rome and Venice, and at the former place painted a Nativity for the church of the Jesuits, and a portrait of Madona Venusta, a celebrated performer on the lute; he then went to Bavaria, and painted the portraits of the Electoral family in one picture as large as life, also a grand design of the discovery of the Cross by Helena the mother of Constantine; and at Prague, a picture of Venus and Adonis, which was greatly

admired; his style was a compound of the German and Venetian schools. Died 1621.

ACHTSCHELLING (Lucas), born at Brussels, 1570. A scholar of Lucas Vadder: painted landscape, broad and bold, the foliage lightly touched, and apparently waving, his distances broad, with a pleasing effect, and his colouring almost transparent; his works are chiefly in Brussels and the Low Countries.

ADOLFI (Giacomo), son of a painter named Benedotti Adolfi, born at Bergamo 1682, died 1741, was chiefly employed in decorating the churches in Italy. His brother Ciro painted some fine altar-pieces; one of his best represents the death of St. John the Baptist in prison.

ADOLFI (Ciro), born 1683, died 1758, brother of Giacomo, in whose style he painted similar subjects, chiefly in fresco, in which he distinguished himself. Died 1758.

ADRIANO, a Spanish Monk, born at Cordova; painted religious subjects for the Carmelite Convent in the manner of Raffaele Sadeler; his chief work is a Crucifixion, with the Virgin, St. John, and the Magdalen, with other figures, half length.

ADRIENSEN (Alex.), born at Antwerp, 1625. Painted vases of marble, decorated with ornamental basso-relievos, and filled with flowers, or embroidered with festoons, grouped and disposed with considerable skill, but particularly excelled in fish, which were well coloured, and with a remarkable transparence.

AELST (Evert van), born at Delft, 1602, died 1658. Painted dead game and still life, helmets with plumes of feathers, armour, vases of gold and silver, &c. sometimes on a clear white ground, in a manner that produced a singularly pleasing effect, disposed with elegance and finished with neatness.

AELST (Wm.), born at Delft, 1620, died 1679. Nephew of Evert, painted similar subjects, delicately finished

with extraordinary lustre ; superior to Evert, and more highly prized than those of Weenix.

**AELST** (Paul Van), a natural son and pupil of Peter Koeck, called also Peter Van Aelst ; was a good painter of flowers and fruit, and copied very faithfully the pictures of John Mabuse. He died at Antwerp.

**AERTS** (Richard), born 1482, died 1552. Studied under Mostaert, and painted history for the Churches at Haarlem, altar pieces, &c. ; those of Joseph and his brethren are considered his best performances.

**AERTSEN** (Peter), called by the Italians Pietro Longo, a Dutchman, born 1519, died 1575. Studied under Alaert Claussen, painted portraits and interiors of kitchens, with culinary utensils, in a strong, bold, and perspective style, and afterwards history, amongst which, his altar-piece at Amsterdam, representing the death of the Virgin, also the Nativity and the Wise Men's Offering possess extraordinary merit. He was well skilled in perspective and architecture, and enriched his landscapes with elegant ornaments and animals, the figures well disposed, attitudes good, and draperies well cast.

**APESA** (Pietro), a Neapolitan, flourished about 1560. Painted history, wholly on religious subjects ; his works are chiefly to be found in the churches and convents at Naples.

**AGAR** (Jaques d'), born at Paris, 1640, died 1716 ; was a scholar of Vonet, but devoted himself to portrait painting, and was employed by the King and Court of Denmark, also visited England ; his portrait by himself is in the Florentine Gallery.

**AGELIO** (Gioseffo), born at Sorrento ; a scholar of Roncalli, painted landscapes, in which he excelled, and usually painted the back grounds for several of his contemporaries ; lived about the middle of the 16th century.

**AGHINETTI** (Mark di Guccio), worked in Florence with many other

painters, after the manner of Giotto ; in the books of the Purveyor of the works of St. Reparata, the works done by and payments made to him are recorded. He lived about 1370. *Baldinucci*, sect. 2. p. 80.

**AGRESTI** (Livio), born at Forli, 1586 ; studied under Pierino del Vaga, and was employed by Pope Gregory XIII. in the Vatican and in the churches at Rome ; he painted both in oil and in fresco ; was rich in invention, correct in design, and excellent in colouring.

**AGRICOLA** (Christopher Ludwig) born at Ratisbon, 1669 ; painted portraits and landscapes, in which he excelled, but he is chiefly known as an engraver.

**AIKMAN** (Wm.), born 1682, at Aberdeen in Scotland ; painted a large picture of the Royal Family, in the middle of which are all the younger branches ; on one side, a half length portrait of Queen Caroline, and on the opposite it was intended to have placed the portrait of the King, but it was never finished, owing to the artist's decease. Aikman painted many portraits of noble personages, particularly of the Earl of Buckinghamshire, and some of the relatives and friends of that nobleman ; in the Florentine Gallery is a portrait of Aikman painted by himself. Died 1731.

**AINZ**, or **ENZO** (Joseph), with Hoefnagel, Breughel, Sadeler, and other painters, were in the pay of the Emperor Rodolpho II ; he was sent to Rome and to Venice to copy the best pictures and statues, especially the Leda by Correggio, which was so much admired, that he received augmentation to his pension for it. He passed several years in painting large works, which were engraved by Sadeler and by Mayr. He died in Prague, where he had a son also named Joseph, who, in all sorts of whimsical fancies, monsters and transformations, in small figures, had no equal, for which he obtained the favour of several princes, and especially of Pope Urban the

VIIIth., who created him a knight of the Golden Spur. *Sandrant*, p. 277 ; *Boschini*, p. 62, 534. The father flourished about 1600, the son about 1640.

**AIROLA** (Donna Angela Veronica), born at Genoa in the 17th century ; was a scholar of Fiasella, called Sarazana, and painted some pictures for the churches at Genoa on religious subjects.

**AKEN** (John Van), a Dutchman, born about 1656 ; was contemporary with Petro de Laer, called Bamboccio, but no mention is made of his works as a painter. His prints of landscapes by himself are executed in a masterly style.

**AKEN** (John Van), a Fleming ; passed his artistic life in England, principally in London, in which city he died in 1749. He was at first employed in painting the figures in the pictures of the best painters there ; he afterwards painted on satin, velvet, &c. and produced some good works.

**AKERBOOM** ( — ), a Dutch painter ; was celebrated for interiors of towns and villages ; he lived about the middle of the 17th century ; his works are admirably executed, and very highly finished.

**ALABARDI** (Joseph), painted many pictures in the new Banqueting Hall of the magnificent Palace of the Government of Venice, which works are registered by Boschini in his *Miniera della Pittura*, p. 61.

**ALBANO** (Francesco), born at Bologna, 1578, died 1660 ; entered the school of Denis Calvart, and was assisted by Guido in learning to design ; studied also in the school of the Caracci, and became one of the most agreeable painters of the Roman school. His pictures are usually small size, from poetic or fabulous history ; his male figures usually lean, and without masculine beauty ; he was fond of introducing Cupids, lovely and graceful in form, and in variety of attitudes ; but his figures of women and

children, though beautiful, have an appearance of sameness, his wife and family invariably serving for his models. His landscapes are agreeable, and usually selected from nature, colouring fresh and tender, particularly in his carnations ; his design excellent, and his draperies elegant ; his pictures are highly finished, and with great neatness of pencil. In the palace of the King of Sardinia are the Four Elements by Albano, each about four feet square ; they possess extraordinary beauty, and are well preserved.

**ALBANO** (Giovanni Battista), died in 1668 ; was the brother and disciple of Francesco, and a successful imitator of his style. He excelled in landscape, which he designed well, touching his trees with spirit and with great sweetness of colour. His works are sometimes mistaken for those of his brother.

**ALBERELLI** (Giacomo), born at Venice, flourished about 1600, was a disciple of Jacopa Palma the younger, painted history with considerable success, and several of his works are in the public edifices at Venice, and that which is most esteemed, the Baptism of Christ, is in the church of Ognisanti ; died about 1650.

**ALBERICI** (Enrico), born near Bergamo, 1714, died 1775, was a scholar of Cairo, painted history, and was chiefly employed in the churches in Italy.

**ALBERT** (Simonz), a highly distinguished historical painter, born at Haerlaem in 1523. He was a pupil of Jean Mostaert, and lived to a great age, although he had experienced great vicissitudes.

**ALBERTI** (Durante), born at Borgo San Sepolcro in 1538, died 1613, painted history in oil and in fresco, and was chiefly employed in the churches at Rome.

**ALBERTI** (Pietro Francesco, son of Durante), born 1584, painted history in the style of his father.

**ALBERTI** (Michele), born at Rome, brother of Durante, was a disciple of Volterra, painted similar subjects, and was similarly employed.

**ALBERTI** (Cherubino), born at Borgo San Sepolcro, 1552, died 1615, son of Michele, painted history both in oil and in fresco for the churches, &c. but is better known as an engraver.

**ALBERTI** (Giovani), born at Florence, 1558, died 1601, went to Rome and studied the works of Buonarrotti and other great masters, but excelled in landscape and perspective; the figures were usually inserted by his brother Cherubino.

**ALBERTS** (Gerard), was born at Nimeguen, where he always lived; his earlier portraits, painted after Kneller, are well worthy of notice, but those painted in the latter part of his life are very inferior, and have the appearance of not being finished. He died at a very advanced age between 1750 and 1760.

**ALBERTINELLI** (Mariotto), born at Florence, 1475, died 1520; was a disciple of F. Bartolomeo, whose style he imitated with considerable success. Many of his works are to be found in the churches and convents at Rome, Florence, and Viterbo.

**ALBERTUS** (H. C.), a native of Saxony, flourished about 1600; he painted portraits, of which one of John Seckendorff, Rector and Professor at Zurickau, is engraved by him.

**ALBINI** (Alessandro), born at Bologna about 1575, was a disciple of Lodovico Caracci, whom he imitated with considerable success; he painted history, and his principal works are in the churches at Bologna, amongst which are St. Pietro Martire kneeling before St. Catherine and St. Cecilia, in the church dedicated to the Saint, and the Burial of St. Valeriano and St. Tiburzio in S. Michele, in Bosco; died about 1610.

**ALBORESI** (Giacomo), a Bolognese, born 1632, died 1677. Worked both

in oil and fresco, but chiefly in fresco; he painted some historical subjects, but is more celebrated for his architectural views.

**ALDE** (H. Van), a Dutchman, flourished about 1650; painted a portrait of Gaspar de Charpentier, of which there is an etching by himself.

**ALDEGREVER** (Henry), born at Westphalia, 1502; was a disciple of Albert Durer, whose manner he followed, but less correct in design, and more muscular in his bodies. One of his principal works is a Nativity, which is much commended by De Piles; died 1562.

**ALDROVANDINI** (Tommaso), an Italian, born 1653, died 1706; excelled in perspective views, and architectural subjects, the figures usually inserted by Franceschini and Carlo Cignani.

**ALEFOUNDER** (John), an English portrait painter, lived in Bow Street, Covent Garden, and died about 1790.

**ALEMANS** (N.), a Flemish painter of portraits in miniature, and of animals.

**ALEN** or **OLEN** (John Van), born at Amsterdam, 1651, died 1698; painted fowls, landscape, and still life, and successfully imitated the style of Melchior Hondekoeter, whose pupil he was, but could imitate the style and touch of any master.

**ALENI** (Tommaso), born at Cremona, 1500, was a disciple of Galeazzo Campi; he painted history in his style, and approached him so nearly that it is difficult to distinguish their works, some of which are in the church of St. Domenico at Cremona; he died about 1560.

**ALESIO** (Mateo Perez de), born at Rome, flourished about 1585; painted chiefly in fresco in the style of Michael Angelo; visited Seville, and painted for the cathedral there a colossal picture of St. Christopher, with the Infant Christ on his shoulder, a palm tree in his right hand instead of a staff, the hermit with a lanthorn and a picturesque landscape in the distance.

**ALFANI** (Orazio di Paris), born at Perugia about 1530, died about 1583; was educated under Pietro Vanucci, and also studied and imitated the works of Raffaello with great success, and of some Madonnas in private cabinets a doubt exists whether they are the products of that school or of Alfani.

**ALFARO** (Y. Gamon don Juan), born at Cordova in Spain, 1640, died 1680, was a scholar of Antonio de Castile, but finished his studies under Velasquez, whom he particularly resembles, and his portraits in colouring also resemble those of Vandyck. Two of his finest pictures are the Nativity, and the Guardian Angel.

**ALEWYN** (W.), a Dutch amateur painter, made many designs after the pictures of the great masters of the old school; he lived in Amsterdam and in Utrecht, where he died in 1839.

**ALGAROTTI** (Francesco), born at Venice, 1712; studied the fine arts, and produced some excellent specimens of painting and engraving, but is better known as a writer on those subjects than as a painter; died 1764.

**ALIBERTI** (Giovanni Carlo), born at Piedmont, 1680, died 1740: painted chiefly in fresco. In the churches at Piedmont, his native city, are several capital pictures painted by him.

**ALIBRANDI** (Giroloamo), born at Messina in Sicily, 1470, died 1524. Studied first under Bellini, and afterwards under L. da Vinci, whose style he imitated very closely. His works are chiefly to be found in the churches and convents at Messina. One of his best is a picture of the Purification.

**ALIX** (John), a Frenchman, was a scholar of Philip de Champagne; but there is no account of his works.

**ALLAN** (David), born at Edinburgh, Scotland, 1735, died 1796: painted landscapes in the style of Gaspar Poussin: also bambocciate and portraits.

**ALLEGRAIN** (Etienne), born at

Paris, 1655, died 1736: painted landscapes, in which he excelled, but we have no description of his style.

**ALLEGRAIN** (Gabriel), son and disciple of the above, painted similar subjects with considerable reputation, died 1748.

**ALLEGRI**—See **CORREGGIO**.

**ALLEGRI** (Pomponio), born at Correggia, 1522; son of Correggio, by whom he was instructed, and after his death, by Rondani; painted history, and in Parma is a work in fresco by him, of Moses shewing the Israelites the Tables of the Law

**ALLOISI** (Baldassare)—See **GALANINO**.

**ALLEGRI** (Flaminio and Angelo), sons of Francesco, painted history in a similar style to their father.

**ALLEGRI** (Flaminio and Angelo), sons of Francesco, painted history in a similar style to their father.

**ALLELAND**—See **L'ALLEMAND**.

**ALLOISI** (Baldassare), born at Bologna, 1758. Studied under the Carracci, whose style he retained in all his compositions; but in portraits he surpassed all his contemporaries, and the Italians have ranked him with Vandyck.

**ALLORI** (Alessandro), called Bronzino, born at Florence, 1535, died 1590. Studied under Agnolo Bronzino, whose manner he imitated: also studied the works of M. A. Buonarrotti, and painted history in oil and fresco; his first performance was a Crucifixion, intended for an altar-piece, well grouped, beautifully coloured, and with fine expression; and many of his works adorn the churches in Naples, one of which, the Last Judgment, is entirely in the style of Buonarrotti; he excelled as a portrait painter, and several of the nobility sat to him.

**ALLORI** (Cristoforo), son of Alessandro, also called Bronzino, born at Florence, 1577, died 1621. Studied

first under his father, afterwards under Santo da Titi, and finally under L. Cardi, called Cigoli, and formed a style totally different from that of Alessandro; he painted history for the churches and convents at Florence, but excelled in small pictures, with numerous figures, exquisite for correctness in drawing, and so round and delicately touched, that it seemed wonderful how either the eye or hand could execute them: also painted portraits as large as life, true to nature, and with a fine expression, which are highly valued; in the Museum at Amsterdam is a painting by him representing Judith with the head of Holofernes.

ALMELOVEEN (Jan.), a Dutch artist, born about 1614: painted portraits and landscapes, but is chiefly known as an engraver.

ALSLOOT (Daniel van), was born in Brussels in 1570, and died there in 1620: he was painter to the Archduke Albert. In the Museum at Brussels is a topographical plan of the former Park and Chateau of Mariemont.

ALTDORFER (Albert or Albrecht), born at Ratisbon in Germany 1488, is said to have been a scholar of Albert Durer, but is better known as an engraver, some of his works are at Ratisbon.

ALTISSIMO (Christopher dell'), a Florentine, was a scholar of Pontormo, and afterwards of Bronzino, he painted historical pieces, and was also excellent in portraits, for which reason he was sent by the Grand Duke Cosmo to Como to copy from the collection of Monsig. Giovio many portraits of illustrious persons to enrich his own noble Gallery. He flourished about 1600. *Baldinucci*, par. 3. sec. 4. p. 170.

ALUNNO (Nicolo), born at Foligno about 1450, flourished about 1492: painted in distemper only for the churches in Italy (the common mode of painting previous to Vanucci), a

Pieta on the dome of one of the chapels is highly extolled by Vasari.

AMALTEO (Pomponio), born at St. Vito in the Friuli, 1505, died 1576: was a scholar of Pordenone, painted history chiefly for the churches and public halls at Friuli, and at Belluno, in the Notary's Hall, of which latter place there are five subjects by him from the Roman History; his brother Geronimo would probably have excelled him, but he quitted painting for commercial pursuits.

AMATO (Giovanni), called Antonio il Vecchio, born 1475, died 1555. Studied under Silvester Bruno and Perugino, and painted history in the style of the latter.

AMATO (Francesco), born at a later date, as appears from his engravings, but of his works as a painter little is known.

AMBERGER (Christopher), born at Nuremberg, 1485, died 1550. Studied under Hans Holbein, in whose style he painted, and is sometimes mistaken for him; he painted the history of Joseph in twelve pictures; and the Emperor Charles V. had his portrait painted by Amberger, which he considered equal to any of those which were painted by Titian.

AMBROGI (Dominicio), called Menechino del Brizio, born at Bologna, flourished about 1653: was a scholar of Francisco Brizio, and painted history both in oil and in fresco, also excelled in perspective and ornamental architecture.

AMELSFOORT (Quirinus van), born at Bois-le-Duc in 1760, having acquired the principles of design and painting, went to Dusseldorf, where he studied with great attention, and upon returning to his own country, distinguished himself by his historical paintings, and especially by his portraits, which were remarkable for their fidelity. In the council-chamber of the United Provinces are two paintings by this artist, one of the goddess Pallas surrounded by the genii of the



Sciences : and the other, of the Roman Consul Curius, despising the gold of the Samnites. He died at Boisselle-Duc in 1820.

AMEROM (H. J. van), born at the Hague in 1777, was a scholar of Beisters, of J. H. Prins, and of Moritz ; he lived at Arnheim, where he painted village scenes, interiors, and portraits, and formed some pupils who all visited artistically Paris and Rome, the classic land of the fine arts.

AMICO (Bernardino), born in Naples : practised the art, but is better known as an author than as a painter ; he lived about 1620 ; he also made drawings of the City of Jerusalem.

AMICONE or AMIGONE (Ottavio), born at Brescia, 1605, died 1661 : was a disciple of Antonio Gandini, and chiefly excelled in fresco paintings, his compositions were grand, his design elegant, and his figures usually large as life ; several are to be found in the churches in Italy ; he had a free, firm, and masterly touch.

AMICONE (Jacopo), born at Venice, 1675, died 1752 : master not known ; he painted history and portraits, and had many of the accomplishments of a good painter, but his colouring was much too cold, too pale, and too chalky ; he left two daughters, one of whom painted in crayons.

AMIDANO (Pomponio), born at Parma, flourished about 1595, and from his style is supposed to have been a disciple of Parmegiano ; one of his pictures at Parma has been ascribed to Mazzuoli.

AMIGAZZI (John Baptist), studied under Claudius Ridolfi, and delighted in copying the works of his master, many of his works are considered as originals by those who have not a perfect knowledge of the master. He painted also from his own designs in public churches, as Pozzi says, p. 168. He flourished about the year 1640.

AMIGOLI (Stephen), a Florentine painter, shewed early a genius for

drawing, when one of the noble family of the Riccardi, who were always admirers of the fine arts and literature, distinguished and assisted him with the means of learning the art of designing ; he did not produce much in oil painting, in fresco he exhibited great talent ; there are two frescos by his hand in the church of the Padri del Belmore, in the great altar, and others by him for private persons.

AMMAN (Justus), born at Zurich, 1539, died 1591 : painted with great brilliancy on glass, and his pen and ink drawings and designs in oil, on wood, paper, and copper, in history, allegory, science, rural sports, &c. may still be consulted by the artist to advantage.

AMOROSI (Antonio), born near Ascoli, 1685 : painted some pictures for the churches at Rome ; but is more known as a painter of bambocciate or fancy subjects. Died about 1740.

AMSTEL (John d'), was an excellent painter of landscapes, with numerous figures. In Genoa, Captain Gardiner, an Englishman, has in his collection a large painting on panel by this artist, of the Crucifixion, with more than two hundred figures, singularly well designed and painted. He imitated the manner of John Brussala, and was scarcely inferior to him.

ANCHILUS (N.), born at Antwerp in 1688 : was a good painter of conversations after the manner of Teniers and Watteau ; he went to London, and during his stay there, copied some paintings of Sneyders for Sir Robert Walpole ; he died near Lyons in France, on his way to Rome, in the year 1733.

ANCONA (Andrea, Lilio D. Nella Marca), flourished in the Pontificate of Sixtus Vth ; painted in fresco, and his works are chiefly to be found in the churches at Rome : one of which, our Saviour washing the Disciples' Feet, is highly commended.

ANDERTON (Henry), born 1630,

died about 1665: painted history and portraits, and acquired the patronage of Charles II. by his portrait of Mrs. Stuart, afterwards Duchess of Richmond.

ANDREA (Macstro), born at Salerno in Naples, 1480: he is said to have visited Rome for improvement in the art, and died in 1502; of his works we have no account.

ANDRE (Jean), born at Paris in 1662, studied under Carlo Maratti, and from the works of M. Angelo and Raffaele; he also painted history and portraits with considerable success, died 1753.

ANDREANI (Andrea), born at Mantua, 1540, died about 1610: little is known of his works as a painter, but his prints are numerous.

ANDRIESENS (Hendrick), born at Antwerp, 1600, painted principally subjects of still life, which he designed correctly and finished highly; he died 1655.

ANDRINGA (Tjeerd). was born at Leuwarde in 1806, and a pupil of W. B. Van-der-Kooy, and of C. Kruseman. He had given proofs of his talents for painting when he died at the age of 21, in 1827.

ANDROLI (Girolama), a Veronese painter, followed the ancient manner of the 14th century, in which he lived. In Verona are still preserved some of his works. *Rossi*, p. 9.

ANESI (Paolo), born at Florence, flourished about 1720, painted landscapes with considerable reputation; several are in the palaces and private collections at Florence, and at Rome: he was one of the instructors of F. Zucarelli.

ANGARONO (Ottaviano), born at Venice, flourished about 1650, painted history, and acquired considerable celebrity by a picture he painted for the church of S. Daniele at Venice, representing the Nativity.

ANGE (Francis l'), born in Annecy, a city of Savoy, 1675, was taught the principles of drawing by Andrew

Chevil, his maternal uncle; he was sent into Italy, and remained eight years in Turin, where he was appointed painter to the Prince of Carignano, and taught the princes Amadeus and Thomas the art of design, also several other princes, noblemen, and others in the Royal Academy. In 1706 he went to Bologna to improve himself in painting, and after studying for some time the best masters, ancient and modern, he adopted Albano as his model, and in that style painted a variety of historical pictures, and ultimately a picture of the Descent of the Holy Spirit, to be placed in the palace of Rivoli; his manner was soft, in good keeping, careful and strong, and where he introduces landscapes, they are very pleasing.

ANGELI (Julius Cæsar), a skilful painter of Perugia, and a scholar of Caracci; in his own country are to be found many beautiful paintings by his hand; he lived in the year 1613.

ANGELI (Scipio), of Perugia, was much esteemed as a flower painter, and his pictures are still much sought after for the freshness and beauty of the colouring. *Pascoli nella Vite de' pittori Perugini*, p. 255.

ANGELI (Filippo) (D'Angeli), called Il Napolitano, born at Rome in 1600, died 1640: painted landscapes, battles, and architectural views, with numerous figures ingeniously arranged and well coloured. His favourite subjects were such as admitted of a great number of figures, public buildings, porticoes, and the areas before them, which he usually crowded with people at different sports or entertainments.

ANGELI (Giovana Battista)—See IL MORO.

ANGELICA, flourished about 1636; such is the name and date affixed to the Missals in the cathedral at Taragona.

ANGELICO (Fra Giovanni da Fiesole), born at Fiesolo, 1387, died 1445: was a disciple of Giotto, a

Dominican friar, and always painted religious subjects, he was employed by Nicholas V. to decorate his chapel, also in embellishing books in miniature; his pictures are well designed and neatly handled, but not without faults.

ANGELIO (Joseph), of Soriento, a scholar of Cavaliere Roncalli: painted perspective and figures, and assisted several painters in various public places in Rome: he flourished about 1640. *Baglione*, p. 316.

ANGELIS (Peter), born at Dunkirk, 1685: visited Flanders and Germany, and improved himself by studying the paintings in the Electoral Gallery: painted conversations and landscapes with small figures, into which he often introduced fruit and fish. Visited England, where he resided 16 years. His style is a mixture of Teniers and Watteau, with more grace than the former, and more nature than the latter, in pencil easy and flowing, but in colouring occasionally faint and nerveless: he afterwards adopted the habits of Rubens and Vandyck, and occasionally copied the pictures of Rubens and Snyders: died 1734. *Walpole*, v. 4. p. 16.

ANGELO (Michael)—See BUONAROTTI.

ANGELO (Michael da Caravaggio)—See CARAVAGGIO.

ANGELO (Michael Cerquozzi), called dalle Battaglia, born at Rome, 1600, died 1660. Studied first under Bonzi, called Gobbo del Frutti, and painted fruit and flowers in his style, then battle pieces, and obtained the name of dalle Battaglia; and afterwards under Peter de Laer, called Bamboccio, and painted similar subjects, but his mobs, instead of being Dutch or Flemish, resemble those of Italy, and the physiognomy of his features is also different. In one of his works he has represented an army of fanatics.

ANGELO (Michael Colonna), born at Ravenna, 1600, d. 1687. Studied first under Ferrantino, and then under

Curti, called Il Dentone, in conjunction with whom he executed several works for the chapels in Bologna.

ANGELO (Michael), called Il Campidoglio, born at Rome, 1510, died 1670, was a scholar of Fioravante, and painted fruit and flowers, in a bold and vigorous style, naturally coloured, and with a fine effect of light and shade.

ANGIOLILLO, called Boccaderome, born at Naples. Studied under Solaro, called Lo Zingaro; flourished about 1450, and painted several pictures for the churches of that city; amongst others the Virgin and Child, attended by three saints.

ANGIOLIS (Dominic), a Roman painter, and disciple of Marco Benefiali; painted several ceilings in the Villa Pinciana of the Prince of Borghese, in an excellent manner, and was besides a good designer; he occupied himself in Rome with great credit; and was living there in 1776.

ANGOSCIOLA, or ANGUSSOLA (Sophonisba), born at Cremona, 1533. This lady studied design under Bernardino Campi, and colouring and perspective under Bernardo Gatti, called Sejaro; her first performance was a portrait of her father, which excited universal admiration; she afterwards painted a portrait of the Queen of Spain; also a portrait of herself, playing on the harpsichord, with an old woman attending upon her, which is now in the possession of Lord Spencer at Althorp; she also painted the Marriage of St. Catherine for the Pembroke Collection at Wilton; and designed many historical subjects, with figures of a small size, touched with great spirit and ease, natural and graceful in their attitudes: died 1626.

ANGOSCIOLA (Lucia, sister of Sophonisba), practised as a portrait painter, and gained a reputation not inferior to Sophonisba, as well in regard to the delicacy of her colouring, as the fidelity of their resemblance.

ANGOSCIOLA (Europa, also a sister of Sophonisba and Lucia), painted

similar subjects, and was considered little inferior to either of the above.

**ANGOSCIOLA** (Anna Maria, sister of the famous Sophonisba), was a skilful paintress, and so distinguished for her likenesses, that she painted the portraits of the most noble ladies of her country, she lived in 1570, that being the date with her name to one of her portraits in the possession of the Marquis Lewis de Menefes, Viceroy of India. This admirer of the arts is mentioned by Anthony Campi, in a manuscript preserved by Peter Guaranti, author of the additions to that work.

**ANGOSCIOLA** (Minerva, one of the four sisters of Sophonisba), was also celebrated for her paintings, and still more so for her love of the Belles Lettres; she lived to old age, and flourished about 1570, the same time as her sisters.

**ANRAAT** (Peter van), born about 1640; painted history, and one of his pictures, the Last Judgment, is mentioned by Houbraken as a composition containing a multitude of figures, well designed, correct in outline, and pencilled in a bold, free manner.

**ANSALDO** (Giovanni Andrea), born in the Genoese territory, 1584. Studied under Cambiasi: painted history both in oil and in fresco. Of the former his picture of St. Thomas baptizing three Kings in a Temple, is considered the best. He formed a style somewhat in the manner of Paul Veronese, and others of that school, in which he displayed great taste: died 1638.

**ANSALONI** (Vincenzio), born at Bologna, was a disciple of Ludovico Caracci, and chiefly employed in painting history for the churches at Bologna.

**ANSELMI** (Michel Angiolo), called the Michel Angelo of Lucca, born at Lucca about 1491. Studied under Il Sodoma, but some of his works at Parma, of which there are several, are an imitation of the manner of Correggio: died 1554.

**ANSIAUX** (J. J. E. A.), a painter of history, and one of the best scholars of Vincent, was born at Liege in 1754. His portrait of Marshal Kellerman is considered as one of the best in the Marshal's collection of portraits; most of his works are in France: he died at Paris in 1840. In the church of St. Paul in Liege are three paintings by him.

**ANTIQUUS** (John), born at Groningen, 1702. Studied under John Wasenberg, and afterwards in Italy, but is principally known as a painter on glass. At Florence there is a large picture of the Fall of the Giants, the sketch of which is still preserved in the Florence Gallery: his compositions exhibit that elegance of taste which he had acquired in the Roman school: died about 1745.

**ANTONELLA DA MESSINA** — See **MESSINA**.

**ANTONITEZ** (Don Joseph), born at Seville, Spain, 1636, died 1676. Studied under Sebastian Ricci, and painted history, portraits, and landscapes: his two best pictures represent Christ as the Good Shepherd, and the Miraculous Conception.

**ANTONIO** (Mark) — See **RAIMONDI**.

**ANTONIO DA TRENTO** — See **TRENTO**.

**ANTONIANO** (Anthony), a pupil of Federico Barocci, flourished about 1570.

**ANTONISZE** (Cornelius), born at Amsterdam, 1500: painted interiors of towns, views of Amsterdam, &c. executed with surprising fidelity.

**APOLLONIO** (Jacopo), born at Bassano, 1584, died about 1650, was a scholar of Bassano, and resembled him in style, but was not so vigorous in tone, nor so animated in his touch.

**APPEL** (Jacob), born at Amsterdam, 1680, died 1751, was a disciple of Vander Plaas, and also of T. de Graaf: he painted landscape in the manner of Tempesta, and afterwards adopted the style of Meyering, and painted landscapes and portraits with

some reputation: he frequently introduced marble statues into his compositions.

**APPELDOORN** (John), a landscape painter and skilful designer, was a pupil of **Jordanus Hoorn**, a professor at **Amersfort**, where he was born in 1765; he lived near a half a century at **Utrecht**, and died at **Amersfort** in 1838. He painted but few pictures in oil.

**APPELIUS** (John), born in **Middleburgh**, 1778: was a painter of portraits, history, and landscapes. Almost all his paintings are of large dimensions, and shew great skill and eminent talent: they serve to ornament an apartment with more than ordinary grandeur.

**APPELMAN** (Barent or Bernard), born at **Hague**, 1640, died 1686, excelled in landscapes, usually views in the vicinity of **Rome**, **Frescati**, and other parts of **Italy**; embellished the hall of the palace of **Loesdyck** with landscapes, designed with great taste, finely pencilled, and well coloured; also painted some portraits, which were greatly admired: he sometimes painted landscapes in the back grounds of **John de Baans'** pictures.

**APPIANI** (Francesco), born at **Ancona**, 1702, died 1792, studied under **Simonetta**, and painted history in a pleasing and harmonious style: most of his works are at **Perugia**, in the churches there.

**APPIANI** (Andrea), an Italian, born in the **Upper Milanese**, 1754, studied under **Guido**, and afterwards formed a graceful style of his own, almost rivalling that of **Correggio**; he painted equally well in fresco and in oil, amongst the latter of which his **Orlando in the Garden of Armida** and **Venus and Love** are distinguished by grace, purity of design, and perfect harmony. **Napoleon** sat to him, and appointed him his painter: died 1818.

**AQUANO** (John), of **Cologne**, studied painting in **Italy**: his works were

esteemed in his own time, and his portrait was engraved, with an eulogy on his talents.

**AQUILA** (Pompeo del), born at **Palermo**, is said by **Orlandi** to have been an excellent designer in fresco, and a sweet colourist: his **Burial of Christ** at **St. Spirito** in **Sassia** at **Rome** is described as an admirable performance: he flourished in the 16th century, and painted in a grand style, in fresco and in oil.

**ARBASIA** (Cesare), an Italian, born at **Saluzzo**, visited **Spain**, and painted the ceiling of the cathedral at **Cordova**, in the style of **Leonardo da Vinci**, excelled in fresco, in which he chiefly painted; also executed some works for the **Town Hall** at **Saluzzo**. Died about 1620.

**ARAGONESE** (Sebastian) of **Brescia**, improved himself in painting, and applying to designs with the pen with great diligence, he made 1600 portraits of antique medals with their reverses, and 200 sheets of designs: he designed all the **Brescian** marbles, the letters of the antique sepulchres, and the public inscriptions. He flourished about 1567. *Rossi*, p. 517; *Cozzando*, p. 131.

**ARALDI** (Alessandro), born at **Parma**, about 1470, studied at **Venice**, under **Giovanni Bellini**, painted history in a style which **Lanzi** calls **Antico Moderno**, painted the **Annunciation** for the church of the **Carmelites** at **Parma**, died 1528.

**ARCIMBOLDI** (Guiseppe), a **Milanese**, born 1533, died 1593, was portrait painter to the Emperors **Maximilian** and **Rodolph**, and possessed a singular talent of giving to vegetable or animal substance, when viewed at a distance, the form of the human figure, which, on a nearer approach, dissolved into a compound of foliage and flowers, or fruit and leaves; the pots and kettles of the kitchen also appeared like heads and limbs, and agriculture sprang forth from ploughshares and other rural implements.

**ARCO** (Alonzo del), born at Madrid, 1625, died 1700, was a disciple of Pereda, and painted history and portraits with considerable reputation.

**ARCONIO** (Marius), a Roman painter and architect, not having much genius for painting, gave it up, and with it the service of Cardinal Camillo Borghese; but upon the accession of Cardinal Camillo to the Papacy by the name of Paul V., he entreated to be restored to his favour, and obtained the government of Cori, where he remained for a long time, and died in the Papacy of Urban VIII., about 1630. *Baglioni*, p. 327.

**ARDEnte** (Alessandro), a Piedmontese, flourished from 1565 to 1592, painted history, and his works are chiefly to be found in the convents and churches of Spain; at Turin is a capital painting by him, representing the Conversion of Saul.

**ARDUINO** (of Bologna), a Beadle of the College of Philosophy and Medicine, and a painter and engraver upon wood; was also well practised in the knowledge of botany; he flourished about 1515. *Masini*, p. 15.

**ARENTS** (John), born at Dordrecht, 1738, was a pupil of J. Pouse, and a painter of landscapes and perspective, in which latter he excelled: he subsequently devoted himself to engraving, and died at Dordrecht in 1805.

**ARELLANO** (Pedro), a Spaniard, born at Santoreas, 1614, studied under Juan de Solis; but not succeeding in historical painting, painted flowers and fruit in the style of Mario de Fiori, whom he imitated with considerable success, died 1689.

**ARETUSI** (Cesare), born at Bologna, flourished about 1590, studied the works of Bagnacavallo, and made copies of the historical works of the most celebrated masters; also painted portraits in the style of Correggio, and was much employed by the Dukes of Parma and Ferrara: many of his portraits are taken for originals by Correggio, particularly

that of the Virgin and Child, with two female figures, in one of the churches at Bologna.

**ARETINO**—See SPINELLO.

**AREZZO** (Spinello di), born at Florence, 1352, died 1400, painted in fresco for the churches, but most of his works are obliterated by time.—There was another d' Arezzo, Lazaro Vasari, born at Florence, 1380, died 1452, who somewhat excelled the former.

**ARIGHINI** (Joseph), a Brescian, was employed as a painter and architect by the Duke of Brunswick, and sent by that prince into Italy, France, and Germany, to examine minutely the structure and magnificence of the theatres. *Cozzando*, p. 130.

**ARISTOTILE** (Bastiano), born at St. Gallo, in the States of Florence, was a scholar of Pietro Perugino, he studied the cartoons of Buonarrotti, and succeeded as a painter and architect; he also painted perspective: he lived to the age of 70, and died in the year 1551. *Vasari*, par. 3. lib. 1. p. 532.

**ARLAUD** (James Anthony), born at Geneva, 1668, died 1743. Painted miniatures with great success. Came to England and painted the portrait of the Princess of Wales (afterwards Queen Caroline): but his chef-d'œuvre was an imitation of an admirable bas-relief carved in marble by M. A. Buonarrotti, representing the story of Jupiter and Leda, which he imitated so closely that when placed together it was difficult to distinguish the marble figure from the painting; this account, though found in Pilkington, is yet doubted by him.

**ARLAUD** (Bernard, or Benjamin), born at Geneva; visited London twice, and was a frequent exhibiter at the Royal Academy, and met with great encouragement as a painter of portraits in miniature; he returned to Geneva in 1801.

**ARMAND** (Jacques Francois), born at Paris, 1730, died 1769, is said to

have been a reputable painter of history, but we have no further account of his works.

ARMANNO (Vincent), a celebrated Flemish painter of landscapes, settled in Rome, but died in Venice in the year 1649. *Passeri*, p. 172.

ARMESIN—See L'ARMESIN.

ARNAU (Juan, Spaniard), born at Barcelona, 1595, died 1693, a scholar of Caxes, painted history, and was chiefly employed in the churches and convents in Spain.

ARNOISO (Gerrard d'), was employed by Philip II. King of Spain in painting panels in rooms. He was also esteemed for miniatures, and for painting small portraits: he died at the age of 53, about 1590. *Palomino*, tom. 2, p. 240.

ARREDENDO (Don Isidoro), born at Spain, 1654, died 1702, first studied under Garcia, and then under Ricci, painted history, and was made painter to Charles II. of Spain. *Palomino* speaks highly of his picture of the Incarnation.

ARPINO (Il Cavre. de)—See CESARE.

ARTEVELT (Adrian Van), born at Antwerp, 1570, excelled in sea pieces and storms, which he represented with great force and effect; his portrait was painted by Vandyck.

ARTOIS (Jacques de), born at Brussels, 1613, died 1665, is said to have studied under Wildens, but made nature his guide, painted landscapes, the stems of his trees usually covered with moss, ivy, or other plants, the extremities of which are loosely hanging down, his pictures have an agreeable solemnity, and are coloured with a force resembling those of Titian, except that they are a little too dark, his distances are well kept, and have a range of bluish hills in the back grounds. Teniers is said to have either painted or to have retouched his figures.

ARZERE (Stefano dall), born at Padua, was a reputable painter of history;

he painted several altar-pieces for the churches and convents of that place, (the time at which he lived is unknown).

ASAM (Cosmus Daman), born at Bavaria (supposed at Munich), painted history and portraits, but we have no account of his works: died 1739.

ASCH (Peter John van), born at Delft, 1603; painted historical landscapes of small size, which were much admired and very scarce: his father John van Asch, was a portrait painter, and lived in the 16th century.

ASELINO, a native of Holland and scholar of Vander Velde, was very clear and luminous in his paintings, which were battles, history and animals, he practised with Bamboccio in Rome, and went to Venice and Amsterdam, where he painted histories in small, which fetched a great price; flourished about 1650. *Sandart*, p. 220.

ASHFIELD (Edmund), born in England, flourished in the reign of Charles II., and was a disciple of Michael Wright, he painted occasionally in oil, but is more celebrated for his portraits in crayons, which sometimes were purchased at £10. each.

ASPER (Hans John), born at Zurich, 1499, died 1571, painted portraits with so much life and character, that his reputation was little inferior to that of Holbein; also drawings in water colours, of birds, fishes, dead game and flowers, with great truth and simplicity.

ASPERTINO (Guido), born at Bologna, 1460, was a scholar of Andrea Ferrara, and a reputable painter of history: in the cathedral at Bologna, is an excellent picture by him of the Crucifixion.

ASPERTINO (Amico), born at Bologna, 1474, was a brother of Guido, and a scholar of Francia; he painted history, with a free touch and in a grand style, but at times whimsical and extravagant, and unworthy of

being compared with other productions of his pencil.

**ASSELYN** (John Called Crabetje), born at Antwerp, 1610, died 1660, studied under *Esais Vandervelde*, and was one of the first of the Flemish painters who adopted the clear and bright style of landscape painting, in which he chose particularly to imitate the manner of *Claude Lorraine*, although in other parts of his picture he seemed fond of making *Bamboccio* his model; his landscapes are enriched with the ruins of noble buildings, skies warm, touch free and firm, figures and animals drawn, judiciously disposed and greatly admired.

**ASSEN** (John Van), studied painting under *Anthony Tempesta*, and imitated his manner; he painted landscapes and figures. He lived in Amsterdam, and in which city he died in the year 1695.

**ASSERETTO** (*Giovacchino*), born in Genoa 1600, studied under *Lucian Borzone*, and afterwards *Giov. Andrea Ansaldi*, and painted history for the churches and convents at Genoa, amongst others the Temptation of St. Anthony, for the monks of that order; died 1649.—He had a son, *Guiseppe Asseretto*, who also painted history in the style of his father.

**ASSISI** (*Andrea Luigi da*, called *Ingegno*), born at Assisi, 1470, painted in fresco, was a scholar of *Perugino*, and a competitor of *Raffaelle*, as is evident in his works, died 1520.

**ASTA** (*Andrea dell'*), born at Naples, 1683, died 1721, was a scholar of *Solimene*, but his style is an imitation of *Raffaelle*; his subjects usually religious, and his two best pictures a *Nativity* and the *Wise Men's Offering*: died 1721.

**ASTLEY** (John), an English portrait painter, born in Shropshire, was a scholar of *Hudson*, possessed superior talents, and painted portraits with great reputation and success: died 1787.

**ATHANASIO** (*Don Pedro*), born at Granada, Spain, 1638, died 1688, was

a scholar of *Alonzo Cano*, and painted history; his works are chiefly in the churches and convents at *Grenada*, *Seville*, and *Madrid*. One of his best is the *Conversion of Saul*.

**ATTAVANTE**, a Florentine miniature painter, is admired for his *St. John* and *St. Paul* in *Venice*, described by *Vasari*, par. 3. p. 270. He flourished about 1450.

**AUBIN** (*Gabriel Jacques de St.*), born at Paris, 1724, excelled in historical subjects, and painted chiefly for the churches and convents of that city—he had two brothers, *Augustus* and *Charles Germain*, both of whom were painters and possessed considerable merit, particularly the former.

**AUDENARDE** or **OUDENARDE** (*Robert Van*), born at Ghent, 1663, first studied under *Mierhop*, afterwards *John Van Cleef*, and finally *Carlo Maratti*, under whose tuition he became a respectable painter of history. One of his best pictures is an altarpiece representing *St. Peter* attended by a number of monks of the *Carthusian* order: died 1743.

**AUDEBERT** (*John Baptist*), born at Rochefort in 1759, first practised miniature painting, and afterwards designed subjects of natural history: died 1802.

**AUDRAN** (*Claude*), born at Lyons, 1641, studied under *Perrier* and *De Vairix*, and was employed by *Le Brun* to assist him in painting his celebrated pictures of the battles of *Alexander*; he also painted historical subjects much in the style of *Le Brun*: died 1684.

**AUGUSTINI** (*John*), was born at Groningen in 1725; he painted flowers with considerable merit, he also painted portraits, and produced astonishing likenesses after the taste of those of *Elsnerius* the *Utrecht Professor*. He died at *Haerlem* in 1773.

**AUTISSIER** (*Lewis Maria*), a Frenchman, born at *Vannes* in *Bretagne* in 1772, learned design under *Vautrin*, an old painter to *Stanislaus*, king of



Poland; and at fourteen years of age quitted his master, and had from that time no other guide than nature; at seventeen he was a master of design at Morlaix; he went into Belgium where he resided twenty-two years, and where his talent for painting in miniature, to which he had devoted himself on quitting Paris, was highly appreciated, having painted the portraits of a great number of persons of distinction, his reputation extended to Holland, where he painted those of King Louis, and of several great personages of his court; some years after he returned to Brussels, where he painted the King of the Netherlands, and by order of that Monarch reproduced the portrait in several different sizes. Princes, ambassadors, and other great personages of all nations were desirous of having his works.

AVANZI (Jacopo da Bologna), flourished about 1370, was a disciple of Franco, and principally employed in the churches of his native city; some of his works were admired by Michael Angelo, and the Caracci.

AVANZI (Guiseppe), born at Ferrara, painted several subjects for the churches and convents there, of which the marriage of St. Catherine is highly commended.

AVELAR (Joseph d'), a Portuguese, painted figures in oil, and was well employed during the reign of John IV. In the library of the Patriarchal Palace he made numerous pictures; which enabled him to purchase many houses and buildings, so that he possessed a whole street, which had the name of Avelar: he lived in 1640.

AVED (Jacques Antoine Joseph), born at Douay, 1702. Studied under Picard, and subsequently under Le Bel, and excelled in portraits, which he finished with great care, and a minute attention to the drapery, and other accessories: died 1766.

AVELLINO (Giulio), called Il Messinese, born at Messina, 1645, died 1700, was a scholar of Salvator Rosa,

in whose style he painted landscapes, enriched with architecture, ruins, and figures.

AVELLINO (Onufrio), born at Naples, 1674. Studied under Francisco Solimene, afterwards visited Rome, and painted the vault of the church of St. Francisco di Paola, which is considered his best production. In the church of Maria de Montesanto is an altar-piece by him, representing a subject from the life of L. Alberto: died 1741.

AVEMAN (Woolf) of Nuremberg, painted perspective in a good modern style, and especially parts of churches: he died in his own country in 1620.

AVER (John Paul) of Nuremberg, was brought up in Italy, and studied under Venetian and Roman masters, he was naturally inclined to designing and painting portraits, in which he was highly esteemed. He lived before 1650. *Sandart*, p. 334.

AVERARA (Giovanni Batista), born at Bergamo, 1508, died about 1548: formed his style of colouring from the works of Titian, also his design of infant bodies, and the style of his landscapes, and was evidently skilled in fresco, in which he usually painted, and of which his works at Bergamo afford ample proof.

AVERRACH (John Gottfried), born 1687 at Mulhausen in Germany, was painter to the Emperor Charles VI.: died 1743; he painted portraits.

AVIANI, born at Vicenza, flourished about 1630: excelled in perspective and architectural views, mostly scenes in Venice, and occasionally painted landscapes and sea ports, which are held in high estimation; his landscapes were frequently embellished with figures by Giulio Carpinone.

AVIBUS or PADOUANO (Lauro), born at Padua. Studied under Squarcione, but distinguished himself by his close imitation of the style of Mantegna; his best works are a set of pictures of the life of St. John, in the

church of La Carita at Venice : lived about 1465.

**AVOGARDO** (Bresciano), born at Brescia, flourished about 1730, was a scholar of Ghiti, whose style he followed with a mixture of Venetian colouring ; his figures are remarkably graceful.

**AVONT** (Peter Vanden), born at Antwerp, 1619 : painted landscapes, enriched with figures, drawn and touched with great spirit.

**AXARETI** or **ASSARETO** (Giovacchini), born at Genoa, 1600, died 1649. Studied first under Luciano Borzone, and afterwards under G. A. Ansaldo, and executed several works for the churches and convents at Genoa.

**AXARETI** (Gioseffo), son of the above, painted history in the style of his father.

**AZZOLINI** (Giovanni Bernardino), a Neapolitan, flourished about 1510 ; his works are chiefly to be found in the churches and convents at Genoa, the chief of which are two pictures of the Annunciation, and the Martyrdom of St. Apollonia.

**BAAK** (Hattigh John), of Utrecht, gave in 1642 a landscape by himself, ornamented with figures, in the manner of Poelemberg, to the hospital of St. Hiob, at Utrecht, which sufficiently attests his talents as a painter.

**BAAN** (John de), born at Haerlem, 1633, died 1702 ; studied first under Pieman, who followed the manner of Velvet Breughel, and afterwards under Barker ; came to England, painted the portraits of Charles II., his Queen, Prince Maurice of Prussia, and several of the nobility, in the style of Vanduyck, some of whose works he copied. His portraits are much admired for the elegance of the attitudes, and their clear, natural colour : his own is in the Florentine Gallery.

**BAAN** (Jacob), born at the Hague, 1673, died 1700, son of John, whom he

studied under, and successfully imitated ; came to England in the train of William III., and painted a portrait of the Duke of Gloucester, and several others of the nobility : his portraits are finely handed, and equal to those of his father.

**BABEUR** or **BABUREN** (Theodore Dirk), most of his pictures represent philosophers, players at cards, or on musical instruments, usually half-length figures, life size, the drawing tolerably correct, but the colour not very pleasing. There was a painter of that name, whose subjects were similar to those of Neefs ; but it seems hardly possible to have been the same, from the dissimilarity of style and touch.

**BACCARINI** (Jacopo), born at Reggio, about 1630, was a scholar of Orazio Talmi, and painted history in his style : two of his most esteemed pictures, a Repose in Egypt, and the Death of St. Alessio, are in the church of St. Filippo at Reggio : died 1682.

**BACCIO** (del Bianco), a Florentine, born 1604, died 1656, studied under Bilivert, and possessed a facetious vein or capricious talent, similar to that of Guiseppe Arcimboldi, Giov. Batista Brazze, called Il Bigio, and others, of representing what appeared a human figure at a distance, which, on a nearer approach, dissolved into fruit, flowers, pots, kettles, agricultural and other implements.

**BACCIOCHI** (Francis Ferrante), a monk of Ferrara, of whom we have no other account than that he painted a picture of the Death of St. Stephen, and another of the Holy Family, for two of the churches in that city.

**BACHIOCCI** (Carlo), a native of Milan, whose works abound in the churches and monasteries of that city, but neither dates nor subjects are recorded.

**BACHMAN** (George), always lived in Vienna, where he died in 1651 : this pleasing painter was celebrated for painting altar-pieces in the most

renowned churches; he also painted portraits, and his likenesses were excellent. *Sandart*, p. 318.

BACCICI—See GAULI.

BACCIO—See PORTA.

BACKER (Jaques de), sometimes called Jacopo Palermo, born at Antwerp, 1530, died 1560. Studied under his father, an artist of little repute, had a clean, light manner of pencilling, and an agreeable tint of colouring.

BACKER (Adrian de), nephew of Jacob, born at Amsterdam, 1643: studied in Italy, and painted historical subjects with great ability, of which the Judgment of Solomon, in the Town Hall, is highly commended: died 1686.

BACKER (Nicholas), born at Antwerp, 1684. Studied portrait painting in his own country, and on visiting England was much employed by Sir Godfrey Kneller: died 1689.

BACKER (Jacob), born at Harlingen, 1609, died 1651, was an extraordinary painter, particularly of portraits, which he executed with strength, spirit, and in a graceful manner; also painted history, some of his works are in Spain, and in the cathedral at Antwerp, one of which, representing the Last Judgment, is a grand composition.

BACKEREEL, or BACQUERELLI, (William), born at Antwerp; studied under Rubens, and painted history in competition with Vandyck, and although so different in style, his works were considered very little inferior to those of Vandyck, and some of them will bear comparison with either of those masters.

BACKEREEL (Giles), brother of William, is mentioned by Descamps as a good landscape painter, and *Sandart* states that in his time there were seven or eight painters of that name in the Low Countries and in Italy, all of whom were very eminent.

BACKHUYSEN (Ludolph), born at

Embden, 1631, died 1709. Studied first under Everdingen, and then under Dubbels, an eminent painter of sea views: he imitated nature in all her forms, in gales, calms, storms, clouds, rocks, skies, lights and shadows, and expressed every object with so sweet a pencil, and such transparency and lustre, that he ranks next to the younger Vandervelde, who is justly esteemed as the best painter of marine views. He painted a large picture of Amsterdam, with a multitude of vessels, and a view of the city in the distance, for the burgomasters of Amsterdam, now in the Louvre: some of his storms are considered superior to those of Vandervelde.

BACON (Sir Nathaniel), half-brother of the great Sir Francis Bacon; painted in manner and colouring closely approaching the Flemish school: he painted a large picture in oil of a Servant Girl with dead fowls, also a whole-length portrait of himself, and a half-length of his mother, a painting of Ceres with fruit and flowers, and one of Hercules and the Hydra. He flourished in the reign of Queen Elizabeth.

BADALOCCHIO SISTO, or ROSA SISTO, born 1581, at Parma. Studied under Annibale Caracci, whom he assisted in some of his works. Died 1650.

BADAROCCHO (Guiseppe, called Il Sordo), born at Genoa, was a scholar of Andrea Ansaldi, and by studying the works of Andrea del Sarto, became a reputable painter of history. Died 1657.

BADAROCCHO (Giovanni Raffaele, son of Guiseppe), born at Genoa, 1648. Studied under his father, then under C. Maratti, but preferred the style of Pietro da Cortona: his principal works are in the Certosa at Polcevera, fine in colouring, and with a profusion of ultramarine. He painted many historical pictures of an easel size.

BADENS (Francis), born at Ant-

werp, 1571, died 1603. Son of an artist of little repute, visited Italy, and painted from nature : his subjects were history and portraits, conversations and subjects of gallantry, in the two latter of which he excelled ; his touch was light and spirited, and his colouring warm. Amongst his own countrymen he was called the Italian Painter.

**BADENS** (John), brother of Francis, born at Antwerp, 1576, died 1613. He visited Italy, and painted historical subjects and portraits, which were highly esteemed.

**BADIALI** (Alessandro), born at Bologna, 1626, died 1671. Studied under Flaminio and Torri, and painted history, principally for the churches and public edifices at Bologna.

**BADILE** (Antonio), born at Verona, 1480, was the first of the Veronese painters who divested himself of the Gothic style that had hitherto prevailed : his colouring was beautiful, his carnations soft and tender, and his portraits resembled life itself ; he also attained considerable eminence as a painter of history : died 1560.

**BAERSTRAET**, or **BEERSTRATEEN**, died 1687, represented sea ports, ships of war, or smaller vessels, and copied every object that he introduced from nature : his pencil was light and clean, colouring transparent, and he diffused a general brightness through the whole, particularly in his skies.

**BAESTEN** (Maria), daughter of Ommeganck, was a paintress of landscapes and animals, and a member of the Academy of Antwerp in 1784.

**BAGELAER** (Ernest William John), born at Eindhoven, 1775, was a good designer, an excellent painter, and engraved remarkably well ; in 1820 he was made a member of the Royal Academy of Fine Arts at Ghent, and died at Eindhoven in 1837.

**BAGLIONE** (Cav. Giovanni), born about 1572, died 1642. Studied under Francesco Morelli, painted history,

chiefly for the churches, and in fresco : his design was feeble, but his colour approached that of Cigoli. He published the *Lives of Painters, Sculptors, and Architects*.

**BAGLIONE**, or **BAGLIONI**, born at Bologna, died about 1590 : he adopted the style of the Caracci, particularly in landscapes : also painted history, animals, fruit, and domestic subjects and drolleries—the Larder filled with viands, the Baker before his oven, Females at the washing tub, chatting, or some other comical adventure.

**BAGNACAVALLLO** (Bartolomeo), born at Bologna, died 1542. Studied under Francia, and assisted Raffaele in some of his works. His own compositions in the churches of Bologna were subjects of admiration and of imitation by the Caracci.

**BAGNACAVALLLO** (Giovanni Battista), son of Bartolomeo, born at Bologna, assisted Primaticcio in some of his works, and painted many pictures for the churches at Bologna : died 1542.

**BAHMA** (Andero), painted a picture of Joseph interpreting the dream : style of Guercino.

**BAILLI** (David), born at Leyden, 1584, died 1638 : painted perspective views and portraits, interiors of churches and temples in Germany, with correctness and truth, and copied some of the works of the great masters, particularly one of Steenwick's best pictures, representing the inside of a church.

**BAILLY** (Jacques), a Frenchman, born 1629, painted portraits in miniature, but we have no description of his works : died 1682.

**BAJARDO** (Giovanni Battista), born at Geneva about 1620, was a reputable painter of history, and executed several works for the churches and public edifices at Geneva, particularly in the portico of St. Pietro, and in the cloister of St. Agostino, which in composition, judgment, and design,

are graceful; his works are much admired: died 1657.

**BAKER** (John), an English painter of fruit and flowers, born 1736, died about 1790: his subjects are painted in a natural style, and with great brilliancy of colouring; a creditable specimen of his talents is in the Council Chamber, Somerset House.

**BAKER** (—), painted insides of churches, some of them in Rome; at Sir M. Sykes' sale was a view of St. Paul's, since it was rebuilt, but with a more splendid altar. — *Walpole*, vol. 3, p. 269.

**BALASSI** (Mario), born at Florence, 1604. Studied successively under Legozzi, Roselli, and Passignano, and painted some original compositions in the style of the latter, but his chief excellence seemed to consist in his copying the ancient masters. He copied a picture of the Transfiguration by Raffaele so closely as to excite universal admiration; he also painted the portrait of the Emperor Ferdinand III.

**BALDI** (Lazzaro), born at Pistoia in Tuscany, 1623. Studied at Rome under Pietro da Cortona, and acquired an elegant style of composition, a ready management of the pencil, and a beautiful strong tone of colouring; he painted history, and was employed by Pope Alexander VII. in the Gallery at Monte Cavallo, and in the chapel of St. John of Lateran: died 1703.

**BALDINELLI** (Baldwin), a native of Florence, was a scholar of Dominic Ghirlandaio, and flourished about the year 1500. — *Vasari*, v. i. p. 369.

**BALDINI** (Frs. Tiburzio), born at Bologna, flourished about 1611, painted several pictures for the churches and convents at Brescia; two of his best pictures are the Marriage of the Virgin, and the Massacre of the Innocents.

**BALDINI** (Pietro Paolo), born at Rome, was a disciple of Pietro da

Cortona, and painted history with considerable reputation. Several of his works are in the public edifices at Rome, which are much admired, particularly an altar-piece, representing the Crucifixion, in the church of St. Eustachio, which is finely composed, and designed with great care and correctness.

**BALDINUCCI** (Filippo), born at Florence, 1624, died 1696: was a good painter, but chiefly known as a writer on the art.

**BALDRIGHI** (Guiseppe), born at Pavia, 1722. Studied at Florence under Vincenzo Meucci, afterwards visited Parma, where he established a school, and was appointed principal painter to the Duke; he painted a large picture of the portraits of the family of Filippo Duke of Parma, and one of his most admired productions is a picture of Prometheus, in the saloon of the Academy at Parma: died 1802.

**BALDUCCI** (Giovanni), called Cosci, born at Florence, died 1600. Studied under Naldini, afterwards visited Rome, Florence, and Naples, and painted history for the churches and palaces there.

**BALDUNG** (Johansen or Hans), a German, born about 1480, died 1540: painted in the style of Albert Durer; some of his pictures are in the cathedral at Friburg.

**BALEN** (Hendrick Van), born at Antwerp, 1560, died 1632. Studied under Van Oort, and at Rome from the antique and the works of the most celebrated masters of that school; painted history and landscape, and particularly excelled in the naked figure. His pictures of the Deluge, the drowning of Pharaoh, and of Moses striking the Rock, are grand and noble compositions. Many of his subjects were from Ovid's *Metamorphoses*, of which the landscapes, or backgrounds were usually painted by Velvet Breughel; his Judgment of Paris is a masterly performance: the

figure of Venus full of life, and so round, that it seems to start from the canvas. There are some fine portraits by him at the Hague, one of which is adorned with allegorical figures, representing Truth and Justice; he was Vandyck's first master.

**BALEN** (John Van), born at Antwerp, 1611. Son and disciple of Hendrick, painted history and landscape, the figures of boys, Cupids and nymphs bathing, hunting, &c. admirably designed and well handled; his trees are touched with great spirit, the herbage and verdure natural and lively, colouring in general transparent, carnations clear and fresh, and in the airs of his heads he resembles the style of Albano.

**BALDOVINETTI** (Alesio, Florentine), born 1425, died 1499: painted history and portraits in oil and fresco, in the dry Gothic style that then prevailed.

**BALESTRA** (Antonio), born at Verona, 1666. Studied in the school of Antonio Belucci, and afterwards at Rome under Carlo Maratti, whose style he adopted; he designed after the antiques and the works of Raffaele, Annibale Caracci, Correggio, and others. His Nativity of our Saviour, at Venice, is designed in a grand style, and the airs of the heads are peculiarly fine; his Dead Christ in the arms of the Virgin, a composition consisting of but few figures, possesses considerable merit; died 1720.

**BALLI** (David), di Lione, a native of Holland, was a good painter of portraits in a spirited and natural manner, he drew many also with a pen.—*Sandart*, p. 311.

**BALLI** (Simon), a Florentine, and a disciple of Aurelius Lomi, settled in Genoa, and remained there until his decease; he painted sacred subjects on plates of copper, and also painted in large in the church del Carmine, and in the oratory of St. Bartholomew. He flourished about 1640.—*Soprani*, p. 329.

**BALTEN** (Peter), born at Antwerp, 1540, died 1611: painted landscape, views in Flanders, village feasts and festivals, with numerous figures of a small size in the style of Velvet Breughel, and touched with great spirit; he was equally good in water colours.

**BAMBINI** (Giacomo), born at Ferrara about 1560, was a scholar of Mona, and painted historical subjects, he was chiefly employed for the churches and convents at Ferrara: died 1622.

**BAMBINI** (Niccolo), born at Venice, 1651, died 1736. Studied first under Mazzoni, and then under C. Maratti, and sometimes imitated the manner of Libera, particularly in his heads of females; he was a chaste colourist and a correct designer; some of his works have been greatly improved by the vigorous pencilling of Cassana.

**BAMBOCCIO**—See LAER.

**BAMESTIER** (John), born 1500, died 1598. Studied under Lambert Lombard, and painted history with some reputation.

**BANDIERA** (Benedetto), born at Perugia, flourished about 1600, in style resembles Barocci, whose disciple he is supposed to have been; he painted history in fresco, principally for the churches and convents.

**BANDINELLI** (Baccio), born at Florence, 1497, died 1559: he endeavoured to paint history in the style of Michael Angelo, but although he designed well, he was wholly incompetent to execute; his colouring was wretched, and his compositions excite our pity rather than our admiration. He painted the Murder of the Innocents, and the Martyrdom of St. Lawrence.

**BANDRIGEEEN**, a Dutch painter and designer; painted the portraits of several celebrated learned men, amongst which was one of Lempeur; they were all engraved by Suyderhoef.

**BANCK or BANK (Vander)**—See **VANDERBANK**.

**BAPTIST (John Baptist Monnoyer, called)**, born at Lisle, 1635, educated at Antwerp, was intended for a painter of history, but applied his talents to flower painting, and became one of the greatest masters; his pictures are not so exquisitely finished as those of Van Huysum, but his composition and colouring are in a bolder style: his flowers have a remarkable freedom and looseness, as well in the disposition as in the pencilling, &c., in the palace at Kensington there is a looking-glass decorated by him; died 1669, leaving a son named Anthony, who painted in his style.

**BAPTIST (John Gaspar)**—See **GASPARS**.

**BAPTIST (Anthony)**, son of John Baptist Monnoyer, painted flowers in the style and manner of his father, and possessed considerable merit.

**BARABBINO (Simone)**, born at Genoa, 1585, disciple of Castello, painted history with great success, and was chiefly employed in the churches in Italy, died 1640.

**BARBALUNGA (Antonio Ricci)**, born at Messina, 1600, studied under Domenichino, whose style he followed successfully, and painted history for the churches at Rome.

**BARBARELLI (Del Castel Franco)**—See **GIORGIONE**.

**BARBATELLI (Bernardino, called Pocetti)**, born at Florence, 1542, died 1612, studied under Ghirlandaio, and excelled in painting every species of animals, fruit and flowers; also painted historical subjects, sacred and profane, but was more successful in fresco than in oil, and less admired in his historical subjects than in his other works.

**BARBAULT**, born at Rome, 1760; of his works as a painter little is known.

**BARBELLO (James)**, a skilful painter

of history in large, both in oil and in fresco, studied the art in Naples, and many of his works are in Brescia, particularly the grand painting upon the great gates of the church of St. Faustino and St. Giovita, described by Averoldi, p. 32. He died in 1656, aged 66.

**BARBIANI (Andrea)**, born at Ravenna, about 1680, is supposed to have studied under Cesare Pronti in whose style he painted history; several of his works are in the churches and public edifices at Ravenna, and his most esteemed production, the Four Evangelists, is in the vault of the cathedral there: died 1754.

**BARBIANI (Giovanni Battista)**, born at Ravenna, flourished about 1635, was a scholar of Cesi, painted mostly in fresco, but occasionally in oil; his works are chiefly in the churches of Italy, Bologna, and Ravenna.

**BARBIERE (Domenico del)**, born at Florence, 1506, died 1570, was a disciple of Il Rosso, and after the death of Primaticcio, executed some fresco paintings after designs by that master.

**BARBIERE (Francesco, called Legnano)**, born at Legnano, died 1698, studied first under Gandini, and afterwards under Pietro Ricci, painted history and landscape in a reputable manner.

**BARBIERI (Giov. Francesco)**—See **GUERCINO**.

**BARBIERI (Paolo Antonio, brother of Guercino)**, born near Bologna, 1594, died 1640, painted fruit, flowers, insects and animals, and game, but particularly excelled in painting fish, which are represented with astonishing fidelity.

**BARBIERI (Luca)**, born at Bologna, died about 1660; studied under Tiarini, painted architectural views and landscapes, F. Carbone inserting the figures; his works are in the palaces of Bologna and its vicinity.

**BARBIERS** (Bartholomew), born at Amsterdam in 1740, was a pupil of of his father, Peter Barbiere; he painted landscapes, applied himself much to perspective, and gave many lessons in it. As a peculiarity, it has been said that he worked with his left hand: he died at Amsterdam in 1808.

**BARBIERS** (Peter Bartz), was born at Amsterdam in 1772, was a painter of landscapes, a pupil of his father, and also an historical painter. His numerous occupations, however, did not hinder him from giving lessons and working at his pictures at the same time. He died at Haarlem in 1837.

**BARCA** (Don Vicente Calderon de la), born at Guadalajara in Spain, was a pupil of Francisco Goya, painted history and portraits, but particularly excelled in the latter; one of his principal works was the Birth of Saint Norbert, for one of the ecclesiastical colleges at Avila: born 1762, died 1794.

**BARCO** (Alonso del), born at Madrid, 1645, scholar of Antonilez, painted landscapes in an excellent style and with great reputation.

**BARTIN** (John), a French painter, born at Montbar, studied under Lagrenée, and in 1764 gained the prize in the Academy at Paris for the best historical painting; the subject was Tullia driving her chariot over the dead body of her Father; also made some beautiful descriptions of the Rape of the Sabines, and the Massacre of the Innocents, &c., he visited Rome, and on his return painted the Immaculate Conception, the Apotheosis of St. Theresa, and St. Catherine disputing with the Doctors: died 1809.

**BARDWELL** (Thomas), is known as the painter of a picture of a Quack Doctor healing his sick and lame patients, and as having also painted a portrait of Admiral Vernon, but is better known as the author of a work entitled, *Painting and Perspective made easy*. Died about 1780.

**BARENTSEIN** (Dieterick), born at Amsterdam, 1534. Studied first under his father, an artist of no note, and afterwards at Venice, in the school of Titian, whose style he imitated closely, and became his favourite disciple; he established his reputation by a picture exhibiting the Fall of Lucifer, which contained numerous figures, many of them naked, well designed, and excellently coloured. Died 1582.

**BARGONE** (Giacomo), born at Genoa. Studied under Semini, and painted history with some reputation; his execution was free, drawing correct, and the contour of his figures graceful.

**BARKER** (Samuel), an English painter, is said to have been a relation of John Vanderbank, by whom he was instructed, but his talent leading him to the study of fruit and flowers, he imitated Baptist, and would probably have excelled in that branch, but died young in 1727.

**BARKER** (Robert), died 1806. Painted bird's-eye views of cities, and was the inventor of the exhibition called a Panorama.

**BARKER** (Thomas, called Barker of Bath), born at a village near Pontypool in Monmouthshire, 1769, originally copied the works of the old Flemish and Dutch masters, Vandeneer, Rembrandt, Ruysdael, &c. which he imitated so closely that they could only be distinguished from the originals by the best judges. It may be mentioned that Mr. Barker never took a lesson in drawing or painting. His *Woodman*, *Old Tom*, &c. were very popular; his best work is a magnificent fresco, 30 feet in length, and 12 in height, of the *Inroad of the Turks upon Scio*, in April 1822: painted in his own house, Sion Hill, Bath. He died Dec. 11, 1847, aged 78.

**BARNET** (John). Painted exteriors in the manner of Van Falens. (Modern.)

**BARLOW** (Francis), born in Lin-



colnshire, 1626. Studied under Sheppard, a portrait painter, but painted domestic fowls, ducks, fish, &c. in which, had his colouring proved equal to his design, he might have excelled any artist of his time in that branch of the art. Died 1702.

**BARNUEVO** (Don Sebastian de Herrera), born at Madrid, 1619. Studied under Cano; painted history with some success; his pictures of the Nativity of Christ, and St. Augustine rapt in glory, are much admired.

**BAROCCIO** (Federigo), born at Urbino, 1528. Studied the principles of painting under Battista Venetiano, and perspective from Bartolomeo Genga. Visited Rome, and on his return painted several pictures for the churches in Genoa, amongst which that of St. Margaret established his reputation. He was ambitious of emulating Correggio in his colouring, and Raffaello in design, and was so attentive to the chiaroscuro, that he usually modelled his figures in wax before he painted them. Died 1612.

**BARONI** (Domenic), painted the St. John the Baptist in the church of St. John, belonging to the Florentines in Bologna.

**BARRETT** (George), born at Dublin, 1728, died 1784; attended the Drawing Academy of Mr. West, and obtained the premium from the Dublin Society for the best landscape in oil; and in 1762, visited London, and gained the premium from the Society of Arts for a similar subject; he had two styles, one was rather heavy in colour and touch, the other much lighter; he was particular in representing the true colour of English scenery: its richness, dewy freshness, and that particular verdure in the vernal months, so different from that of the Italian; but the colours which he used to effect this object, though rich and beautiful when first applied, no art could render permanent; his best pictures in his first style are in the houses of the Dukes of Buccleugh

and Portland; and of the latter, at Mr. Lock's, Norbury Park. Some of his best easel pictures were painted in conjunction with Mr. Gilpin, the celebrated animal painter; he also painted in water colours.

**BARRETT** (Ranelagh), was a noted copyist, and was much employed by Sir Robert Walpole, the Duke of Devonshire, and Dr. Meade, several of whose pictures he copied, and succeeded greatly in copying Rubens. He died 1768. *Walpole*, v. 4. p. 119.

**BARRI** (Giacomo), a Venetian painter, flourished about 1650.

**BARRON** (Hugh). Studied under Sir Joshua Reynolds, on quitting whom he practised as a portrait painter, but with little merit or success. Died 1791.

**BARRON** (William Augustus, brother of Hugh), was a pupil of Tomkins, and painted landscapes with some reputation; but on obtaining an appointment in the Exchequer, he quitted the profession.

**BARROSA** (Miguel), born near Madrid, 1538; died 1590. A scholar of Becerra, and was employed by Philip II. in the Escorial. He painted a picture of St. Paul preaching at Athens, the Resurrection, and others of considerable merit.

**BARRY** (James), born at Cork, 1741. A self-taught artist, at nineteen years of age obtained the premium from the Society of Arts, in Dublin, for the best historical painting. Visited Italy, and painted a picture of Philoctetus at Lemnos for his reception picture at the Institute there; came to London, and painted a picture of Venus Anadyomene, Adam and Eve, Jupiter and Juno, and Hermes inventing the Lyre, the latter perhaps his best production. He decorated gratuitously the great room of the Society of Arts, in the Adelphi, with twelve allegorical subjects. His last productions of importance were, Pandora attired in the celestial synod,

and a picture or two for the Boydell Gallery. His style, at a first glance, resembles that of Guiseppe Cesari, and might almost be taken for an imitation of his works, although at an immense distance; he was defective both in colouring and drawing, yet he estimated his own powers so highly, that he discontinued portrait painting, and when applied to for that purpose, he usually told the applicant to go to the fellow in Leicester Square, meaning Sir Joshua Reynolds. He died in 1806.

**BARTETS** (Gerard), born in Holland, 1570. Painted history and portraits with some reputation.

**BARTHOLOMEW** (Don), was a Camalotense monk and an illuminator.

**BARTOLET**—See **FLAMEEL**.

**BARTOLI** (Pietro Sante, sometimes called *Il Perugino*), born at Perugia, 1635. Practised painting in early life, but afterwards devoted himself entirely to engraving.

**BARTOLINI** (Gioseffo Maria), born 1657 at Imola, studied at Bologna, under Lorenzo Passinelli. He painted history with considerable reputation; several of his works are in the public edifices of Imola, which are highly esteemed, particularly that of a Miracle wrought by S. Biagio, in the Church of S. Domenico. Died about 1730.

**BARTOLO** (Taddeo), born in Florence. Painted history, and was considered equal to most painters of his time. Died 1436.

**BARTOLO** (Dominic) a Florentine, nephew and scholar to Thaddeus Bartolo. He painted ornaments and perspective with better skill and greater abundance than his uncle. He flourished about the year 1456. *Vasari*, v. 1. p. 148.

**BARTOLOMEO**—See **BREEMBERG**.

**BARTOLOMEO** (Fra)—See **Porta**.

**BASAITI** (Marco), born at Frioul, flourished about 1510; was a com-

petitor of Bellini, whom he excelled in composition; in the church of St. Giobbo, at Venice, is an altar-piece of the Agony of Christ, and in one of the convents another picture representing the Calling of St. Peter.

**BASILI** (Pietro Angiolo), born at Gubbio, 1550. Studied first under Damiani, and afterwards Roncalli, whose manner he followed, and painted both in oil and on fresco for the churches and convents in Italy. One of his finest pictures is a representation of Christ Preaching.

**BASSAN**, or **BASSANO**—See **PONTE**.

**BASSEN** (B. Van, of Antwerp). Painted a portrait of Charles X. and his Queen at dinner, and one of the King and Queen of Bohemia; he also decorated cabinets and other pieces of furniture with subjects, in the manner of Poelenberg, and pieces of architecture in the manner of Steenwyck.

**BASSEPORTE** (Frances Madeleine), flourished about 1729, an ingenious French lady, who distinguished herself by painting subjects of natural history in water colours, plants and animals, but particularly birds: died 1780, aged 79.

**BASSETITI** (Marcus Antonio), born at Verona, 1588; died 1630; was a disciple of Felici Riccio, called *Brusasorci*, afterwards studied Titian and Tintoretto, whose works he preferred, and painted some pictures for the churches and public edifices at Verona.

**BASSI** (Bartholomew), a Genoese painter of perspective; was a scholar of John Andrew Ansaldi; his manner was soft, harmonious, and strong; he introduced into his pictures, columns, monuments of antiquity and architecture. To improve the theatre, he invented whimsical scenery, and representations of carnivals, in which he was unique. He flourished about 1630, and died at an early age. *Soprani*, p. 221.

**BASSI** (Antonio). Painted history

for the churches in Ferrara, chiefly in fresco, the principal of which are, the Flight into Egypt, Christ, the Woman of Samaria, and the Virgin and Family.

**BASSI** (Francesco, the elder), born at Cremona, 1642; died 1700; was an eminent landscape painter, his figures and animals were correctly drawn and neatly touched; the principal collections at Venice contain many of his pictures.

**BASSI** (Francesco, the younger), born at Bologna, 1664; died 1693; was a scholar of Passinelli; painted history; in the public edifices at Bologna are some works of his which possess great merit, particularly the Apotheosis of St. Anthony.

**BASSINI** (Thomas), of Modena; was contemporary with Serafino, and similar to him in his manner; in the convent of the Augustines is a beautiful painting by him, which, for colouring and for the air of the head, is well worthy of praise. He flourished about 1400. *Vidriani*, p. 22.

**BASSOTTI** (John Francis), of Perugia; was a good painter of figures, though but few specimens of his work are now to be found. He flourished about 1665. *Pascoli*, p. 194.

**BAST** (Dominic de), born in Ghent in 1782. Painted landscapes, with figures and animals, and marine views, for the most part calms; he obtained several prizes from the Academy of Design; his vessels are executed with the greatest truth, and with much freedom; though an amateur painter, he did not refuse his works to the exhibitions, and many of them are in the private cabinets of Ghent. He had correct design, and a natural colouring; his trees and foliages are touched with spirit, and their different sorts are discernible. M. Bast died in Ghent in 1842, aged 60.

**BASTARO** (Guiseppe del), born at Rome; flourished under the Pontificate of Pope Urban VIII.; painted history, and several of his works are

in the churches in that city. Flourished about 1690.

**BASTON** (Thomas), an English painter of marine subjects, flourished about 1721: several of his pictures representing ships of war and sea-ports, have been engraved by Kirkall Harris.

**BATHON** (——); the name of this artist is affixed to a portrait of Francis Merris the younger.

**BATISTELLI** (Peter Francis), an excellent painter of perspective, from whose hand many works are to be seen in Bologna, his country, and in Parma, he flourished about the year 1614. *Massini*, p. 637.

**BATTAGLIA** (Dionisius), a Veronese, painted in churches of his city, particularly the painting of St. Barbara in the church of Santa Euphemia. He flourished about the year 1547.—*Pozzi*, p. 57.

**BATTEM** (Gerard van), the date of whose birth is not known, flourished between 1650 and 1700. He painted landscapes and panoramic views of mountains, ornamented with stag hunts, travellers, and banditti; his manner was bolder and more dexterous than that of his countryman Snellincks, but his colouring was drier and colder in tone than that of the other.

**BATTONI** (Pompei), born at Lucca, 1708. Studied under Sebastian Conca, and then under Augustine Masucci, but took more delight in copying the antiques and the works of Raffaele; he painted many altarpieces for the churches in Italy, and some much admired pictures for private collections. Amongst which are his two pictures of the Choice of Hercules, one life size, and the other smaller; Bacchus and Ariadne: but his finest production is a group of Peace and War, in which Mars, with sword in hand, is seen rushing to the combat, whilst a beautiful virgin, with a look of ineffable sweetness, places herself in his way, and presents to him

a branch of palm. He painted also Cupid returning from the chase, his game consisting of hearts, shot through with darts: also Thetis receiving Achilles from Chiron, the Continnence of Scipio, the Family of Darius prostrate before Alexander, and numerous portraits, those of Pope Benedict XIV., Clement XIII., and Pius VI.; the Emperor Joseph II., and the Empress Dowager, being the principal, but he does not appear to have formed his style from any of the great Masters he studied, but rather to have consulted nature, diffusing his light equally over every object, instead of concentrating them on one as Carlo Maratti does; and if not grand in composition, he was at least accurate in his delineation of character, and must have been deemed a reputable painter in any age, particularly in that in which he lived. He painted many altar-pieces for the churches at Rome, the chief of which are the Immaculate Conception, and John the Baptist preaching in the Wilderness: died 1787.

**BAUDUINS** (Anthony Francis), born at Brabant in Flanders, 1640. Studied under F. A. Vandermeulen; but little is known of his works as a painter: died 1700.

**BAUR** (John William), born at Strasburg, 1610. Studied under Frederick Brendel, and afterwards visited Italy, and painted views of Rome and its environs; battles, skirmishes, marches, processions, &c. embodied with small figures, neatly touched and warm and glowing in colouring, yet not altogether divested of the German taste; his naked figures but indifferently portrayed. He painted with considerable success in water colours on vellum: died 1640.

**BAUSA** (Gregorius), born near Valencia in Spain, 1596, died 1656: was a scholar of Ribalta, and a reputable painter of history; several of his works adorn the monasteries and churches in Valencia, and there is a fine altar-piece in the church of the

Carmelites, representing the Martyrdom of St. Philip the Apostle.

**BAYEN-Y-SUBIAS** (Don Francisco), born at Saragossa, 1734. Studied under A. G. Velasquez, and was employed by Charles III. in decorating the palaces of Aranjuez and Madrid; also painted several pictures for the churches: died 1795.

**BAYEN** (Don Raymon-y-Subias), born at Saragossa, 1746, died 1793. Studied under his brother, and is chiefly noticed as having assisted him in his fresco works.

**BAZZANI** (Guiseppe), born at Reggio, 1701, was a scholar of Canti, and studied the works of Rubens, whose style he followed; he painted in fresco, and his works are to be found in Mantua, and the neighbouring convents: died 1769.

**BEAL**, or **BEALE** (Mary), born at Suffolk, 1632, died 1697. Studied under Sir Peter Lely, and improved her style by copying some pictures by the Italian masters, in which manner she painted; also copied many of Vandyck's portraits with great purity and sweetness of colouring. Her own portraits possess much of the Italian air and style.

**BEARE** (George), painted a portrait in the style of Highmore, of John IV. Duke of Bedford: also a portrait of Thomas Chubb the Deist, which was engraved by Bockman, in 1747.

**BEAUBRUNN** (Henry), born at Amboise, France, 1603, died 1677: is said to have excelled in portraiture, but we have no further description of his works.

**BEAUBRUNN** (Charles), brother of Henry, born 1605, died 1692: became distinguished in the same branch of the art.

**BEAUDOUIN** (Pierre Antoine), born at Paris, 1719, died 1769: excelled in painting portraits in miniature, but we have no description of his style.

**BEAUMONT** (Cav. Claudio), born at

Turin, 1694, died 1766. Copied the works of Raffaele, the Caracci, and Guido, but imitated the manner of Trevisani in the vigour of his tints, he was employed in the royal palaces of Turin, and in other public edifices.

BEAUMONT (Sir George Howland), born 1753, at Coleorton, whose shady woods and green hills formed his study and subject: he afterwards visited Italy, studied the works of Claude, and compared the varied tints of an Italian sky with the productions of that delightful master, making designs from the most interesting objects, and, on his return painted landscapes, introducing a ruined temple or Gothic church, according as his works partook of Italian or English scenery. He assisted in the establishing of the National Gallery, and bestowed thereon some of his finest pictures, of which he possessed many—particularly the Narcissus of Claude, which he esteemed beyond all others; his landscapes partake more of the dewy verdure and freshness of England than the warm glow of an Italian sky: died 1827.

BECCAFUMI (Domenico, called Mecherino), born at Siena, 1484. Studied first under Capanna, an artist of little note, then under Perugino, and afterwards at Rome, studying and designing from the antique statues, and copying the works of M. A. Buonarrotti and Raffaele, and on returning to Siëna, painted history in oil, fresco and distemper, with considerable reputation; his composition was fine, design elegant, and tone of colouring beautiful, but occasionally too red: died 1549.

BECCARUZZI (Francesco), born in the Frioul, was a disciple of Pordenone, whose manner he followed, and painted both in fresco and oil with considerable reputation. Many of his works are in the churches and convents at Trevisi, the principal of which is St. Francis receiving the impression of the five wounds, according to the legendary tradition of that saint.

BECERRA (Gaspar), born at Andalusia, 1520, is said to have studied the works of M. A. Buonarrotti, whose forms he introduced to the Spanish school, with a suitable tone of colour. He executed some works in fresco for the Emperor Charles V., and for the palace at Madrid: died 1570.

BECKMAN (Sir Martin), Engineer to Charles II., and who planned Tilbury Fort and the works at Sheerness, painted several views and shipping pieces.—*Walpole*, v. 3, p. 250.

BEDAFF (Anthony Aloisius Emanuel van), born in Antwerp in 1787, was a painter of portraits and history, and director and professor of the Academy of Design at Bois-le-Duc; at the exhibition at the Hague in 1819, he had a painting representing a man playing the flute; he also exhibited at Amsterdam and Brussels, some paintings worthy of note. He died in 1829.

BEDUSCHI (Antonio), born at Cremona, 1576, was a disciple of Antonio Campi, in whose style he painted history. He acquired considerable reputation by a picture representing a Pieta, which he painted for the church of St. Sepolcro at Piacenza, also by an altar-piece for the same church, "the Stoning of St. Stephen," which is highly extolled.

BEECHY (Sir William), born at Burford in Oxfordshire, 1753, first attempted small portraits, having succeeded in which, he ventured upon full length and history, but excelled in the former, and was appointed painter to the Queen. In 1798 he painted the portrait of George III. on horseback, and the Prince of Wales reviewing the troops; soon after which he was knighted and became an R.A. Honours brought employment, all the Royal family sat to him, and numbers of the nobility and gentry. Amongst others, the Marquis Cornwallis and Earl St. Vincent; he painted with a vigorous touch, but without much dignity or grace in his heads: died 1839.

**BEEK (David)**, born at Arnheim in Guelderland, 1621, died 1656. Studied under Vandyck, and acquired that fine manner of pencilling and beautiful tone of colouring so peculiar to that great master, with an equal rapidity of execution, and was considered one of his ablest disciples; he painted the portraits of Queen Christina of Sweden, and most of the illustrious persons in Europe of that time, also one of Charles I. of England.

**BEEKKERK (Herman Wouters)**, born in Leuwarde in 1756, was a pupil of John Van Breght in Amsterdam. After leaving his master, he established himself at Leuwarde, and painted historical subjects, which he handled on a very large scale; he also painted landscapes with animals, and emblematical compositions. Three of his best paintings are in the Hotel-de-Ville at Leuwarde, one is from the Old Testament, representing the Assembly of the Seventy, the figures are of the natural size. He was very clever in the execution, had great aptness for the art, placed lights and shadows with much judgment, and rarely impeded himself with accessories; but the design and proportions of his figures are not always correct, and the naked parts in some paintings not exactly observed. He died at Leuwarde in 1796.

**BEELDEMAKER (John)**, born at Hague, 1636: master not known, painted in a spirited and natural style, hunting pieces of the stag, fox, &c. in which he particularly excelled.

**BEELDEMAKER (Francis)**, son of above, born 1669, died 1736. Studied under his father, and afterwards under William Doudyns, he painted historical subjects and portraits, which were much admired.

**BEERSTRAATEN**—See **BAERSTRAËT**.

**BEGA (Cornelius)**, born at Haerlem, 1620, died 1664, was the disciple of Adrian Ostade, and one of

his best pupils, and painted similar subjects, interiors of Dutch cottages, Peasants regaling themselves; in the manner of his instructor, with a fine pencil and transparent colouring, but the figures are somewhat larger. His works are much admired, and to be found in the choicest collections, some are signed, **BEGA**, and others **BEGEYN**.

**BEER (Arnold de)**, born at Antwerp, 1490, died 1542, was a good designer, and though hard and Gothic in execution, was much employed for the churches.

**BEER (Joseph de)**, born at Utrecht, 1550, died 1596. Studied under Francis Floris, and became a reputable painter of history; several pictures which he painted for the Bishop of Tournay did him great credit.

**BEERBLOCK (John)**, born at Bruges in 1736, was a pupil of Matthias de Visch, and obtained the first prize for composition at Bruges in 1772; he painted small pictures, designed correctly, and with a vigorous colouring. His works are now very rare, and much in request. He died in 1806.

**BEERINGS (Gregory)**, born at Malines in Flanders, in 1500, died 1544. Studied in Italy, acquired a fine taste, and might have proved an admirable artist, but fell into indolence and dissipation.

**BEESTEN (A. H. Van)**, a Dutchman, lived at Amsterdam, he was a friend of John Punt; and was noted for bas-reliefs, and for various other kinds; it is said that some artists have turned to their own profit his talents and his modesty; there is a painting by him dated 1764, and a good portrait of him.

**BEGEYN or BEGYN (Abraham)**, born 1650, died about 1710: painted landscapes and cattle in the manner of Berghem, the figures and animals well designed and pleasing, coloured also with views of rivers, ruins, and paintings of architecture; went to Prussia,

and painted the views of the royal palaces for the King of Prussia, in a masterly manner.

**BEHAM** (Bartel), born at Nuremberg about 1496 : studied under Raimondi ; painted history, and some of his works are in the Galleries of the Elector of Bavaria, and the Prince of Neubourg : died about 1540.

**BEISCH** (Joachim Francis), born at Munich, 1665, died 1748 : painted landscapes, views in Italy, and battles, in the former of which he has imitated the graceful style of G. Poussin ; his best pictures are in the palace of the Elector of Bavaria, they represent the battles fought by the Emperor Maximilian Emanuel ; his scenes are picturesque, and full of spirit, and some of them in the manner of S. Rosa.

**BELCAMP** (John van), came to England in the reign of Charles I. where he spent the principal part of his time, and died in 1653 : he was principally employed in copying the pictures in the royal palaces in London and elsewhere, chiefly portraits, and on a small scale. Died 1653.

**BELL** (William), born at Newcastle-on-Tyne, about 1768, came to London, and was amongst the first of those who entered as students in the Royal Academy ; in 1771 he obtained the gold medal for his picture representing Venus soliciting Vulcan to forge arms for Eneas : he was much patronised by Lord Delawal, for whom he painted two views of Seaton Delawal ; he also painted the portraits of the family : died 1800.

**BELLA** (Anthony), a priest and a painter, of the city of Cordova, in Spain, executed many works in that city, both public and private.

**BELLA** (Stefano della), born at Florence, 1610. Studied under Dandini ; but we have no description of his works : died 1664.

**BELLANGE** (James), born at Chalons, about 1610. Studied under

Henrich and S. Vouet ; but we have no description of his works.

**BELLAGAMBA** (John), of the city of Douay, is named as a painter by Vasari, v. 3. p. 853.

**BELLAVIA** (Mark Antony), a Sicilian, worked in Rome with the scholars of Pietro da Cortona, and it is believed, was of that school. He flourished about 1690.

**BELLE** (Nicholas Simon Alexis), born at Paris, 1674, died 1734. Practised as a portrait painter with considerable reputation.

**BELLEVOIS** ( — ) ; painted marines, sea-ports, and storms : his works are to be found in many collections in Flanders ; his calms are particularly excellent : died 1684.

**BELLINGEN** (John van), born at Antwerp, 1770, was a pupil of Peter van Regemorter, and has left some good paintings of landscapes.

**BELLINI** (Bellino), of the celebrated family of the Bellini of Venice, painted sacred histories in emulation of them, and imitated their manner so exactly, that without very close study they could not be distinguished : he made several paintings of the Virgin on panel, in very good taste and clearness of colouring. He flourished about 1520. *Ridolfi*, v. 1. p. 61.

**BELLINI** (Giacopo), born at Venice, 1405, died 1470. Studied under Gentile da Fabriano, painted history and portraits, in the latter of which he excelled : he painted the portrait of the King of Cyprus, who was beheaded, and of Cornaro ; and is said to have been one of the first Venetians who painted in oil : his large pictures adorn the churches in Venice, and many of his smaller have found their way to this country.

**BELLINI** (Gentile Cavaliere), born at Venice, 1421, died 1501. Studied under his father, Giacopo, and painted several large pictures for the Venetian Republic ; also portraits of Mahomet II. and his Sultanness : a sea-fight by

him is mentioned by Vasari as possessing extraordinary merit.

**BELLINI** (Giovanni), born at Venice, 1422, son of Giacomo, and brother of Gentile, both of whom he greatly surpassed; he is considered the founder of the Venetian School, having introduced the practice of painting in oil, yet his design was frequently in bad taste, and his colouring dry and inharmonious: died 1572.

**BELLINI** (Giacinto Cavaliere), born at Bologna, was a scholar of Albano, in whose manner he painted, and his portraits possess much of the graceful style of that master.

**BELLINI** (Filippo), born at Urbino, about 1594, was one of the most successful imitators of the style of Frederico Baroccio, as appears by his works in the churches at Ancona and Loretto, the Circumcision of Christ, the Marriage of the Virgin, and others.

**BELLINI** (Victor), painted several pictures for the confraternity of St. Mark, at Venice, and in the Villa di Spinea del Mestre; other works by his hand are noticed by Ridolfi, v. 1. p. 61.

**BELLINIANO** (Vittore), born at Venice, flourished about 1526. Studied under Giovanni Bellini, and painted history; his works are to be found in the churches and convents of Venice, and the neighbouring towns.

**BELLIVERT**—See **BILLIVERT**.

**BELLO** (James), an Italian painter: in the public Courts of Justice in Venice is a large painting of the Saviour and St. Peter, St. Paul, St. John Baptist, St. Mark and angels, who are blowing trumpets, and in the distance a beautiful landscape, a work well worthy of remembrance.

**BELLORI** (Pietro), born at Rome; practised as a portrait painter, but is more known as a biographer and antiquary.

**BELLOTTI** (Pietro), born at Venice, 1625. Scholar of Forabosco,

painted history and portraits, chiefly the latter; he had a taste for caricature, was an excellent colourist, and not ignorant of composition: died 1700.

**BELLOTTI** (Bernardo), born at Venice, 1724, was a nephew of Canaletti, the celebrated painter, in imitation of whom he painted architecture and perspective in a very picturesque manner: died 1780.

**BELLUCCI** (Antonio), born 1654, was a scholar of Domenico Difinito, a painter of the modern Venetian school, and painted for the churches and convents at Venice and Verona: of his large works an Ascension at Verona is deserving of notice; he also frequently painted the figures in Tempesta's landscapes: died 1721.

**BELLUCCI** (Giovanni Battista), born at Rome, 1506, died 1541: painted history with some reputation, but we have no description of his style.

**BELVEDERE** (Andrea), born at Naples, 1646, died 1689; was an excellent painter of flowers and fruits.

**BEMBO** (Facio, of Valdarno), a painter, mentioned by Lomazzo, p. 656.

**BEMMELL** (William), born at Utrecht, 1630, died 1703. Studied under Herman Sachtleven, and painted battle pieces, views in Holland and Italy, with waterfalls, ruins, &c., chiefly on the banks of rivers, with boats, barges, and other vessels, with figures well designed, and the distances well kept, the trees somewhat stiff and formal, but the skies usually clear, warm, and natural; his pictures are, however, occasionally somewhat too green: his works are seldom found in this country.

**BEMMELL** (Peter van), born at Nuremberg, 1669, died 1723, a son of William, also painted landscapes; but his works are little known, except in his own country.

**BENAGLIA** (Francis), an Italian painter: worked in the church of



Sta. Maria della Scala, in Verona, and is said to have lived about 1476. *Maffei, della Verona illustrata*, v. 3. p. 186.

**BENAGLIO** (Girolamo), a Veronese painter, lived in the 14th century : his manner was antique, hard, and stiff, which was that of his time : in Verona are some of his paintings. *Rossi*, p. 9.

**BENASCHI** (Giovanni Battista), born at Piedmont, 1634. Studied at Rome, under Pietro del Po, and is supposed also to have studied under Lanfranco, whose manner he imitated so closely that it is difficult to distinguish their work : died 1688.

**BENAVIDES** (Vincente de), born at Oran, in Spain, 1637. Studied under Francisco Ricci, but was chiefly employed for the theatres.

**BERNAERT** (Nicasius), born 1593, died 1663. Studied under Francis Snyders, whose style he imitated, and as a painter of animals, was very little inferior to him.

**BENCOVICH** (Federigo), born at Dalmatia ; flourished about 1753 ; in style somewhat resembles Carlo Cignani, his master ; correct in his colouring, and vigorous in his light and shades. His works are much esteemed at Bologna, Milan, and Venice. He was principally employed in easel pictures, many of which have found their way to Germany, one of his best performances represents the Martyrdom of St. Anthony.

**BENEDETTI** (Don Mattia), born at Reggio ; flourished about 1700, was a scholar of Talami, somewhat esteemed as a fresco-painter, and occasionally painted in oil.

**BENEDETTIS** (Dominico de), born at Piedmont, 1610. Studied under Santafede, and afterwards Guido, whose graceful and elegant style he imitated with success. The palace of the King of Naples and several churches in that city are decorated with his works.

**BENEDETTO**—See CASTIGLIONE.

**BENEFIAL** (Cav. Marco), born at Rome, 1684, died 1764. Painted history sometimes in the manner of the Caracci, and at others of Domenichino, but his works are very unequal ; many of them are to be found at Rome, in the Academy of St. Luke's, (the principal of which represents Christ and the Woman of Samaria).

**BENEZECK** (Charles), born in London, studied abroad, and painted history and portraits. One of his best productions is a picture of the Beheading of Louis XV. : died 1794.

**BENFATTO** (Luigi), born at Verona, 1551, died 1611. The nephew and disciple, was at first a servile imitator of Paolo Veronese, but improved by practice under him, and after his death supported the splendour of that school by his imitation of that master : in some of his works he resembles Palma.

**BENIGNI** (John Baptist), born in Lucca, 1737 ; learned the first rudiments of the art of George Dominic Lombardi, and afterwards studied at Rome in the school of Pompeo Battoni, where he continued seven years ; he returned home, and employed himself on various works which were well received : he visited Lombardy to study and imitate the manners of the best masters of that school ; and then passed on to Florence, in which city he remained fourteen years, employing himself in painting portraits, historical pieces, and other subjects.

**BENINI** (Sigismondi), born at Cremona, 1675. Studied under Massarotti, and painted landscapes, highly finished, the distances well kept, the lights and shades managed with great skill, and very agreeably coloured ; but his figures are rather indifferent : died about 1725.

**BENOLI** (Ignatius), a priest, called Il Borno, studied in Verona, his native place, and promised to be a good painter of small figures ; he went to Venice, and was taken by the Chevalier Francesco, who was ambassador from the Republic to Lewis XIV.,

into France, where for five years he studied the best works of Rubens and Vandyck so diligently, that he took them in miniature. He painted also portraits in small, counterfeiting the manner of Vandyck so well, that even many good judges have mistaken them for originals of Rubens and Vandyck. His works are held in high estimation: he lived to the year 1724.

**BENOZZO**, born at Florence, 1539, died 1617, became a good painter of history and portraits.

**BENSO** (Giulio), born at Genoa, 1601, died 1688, was a scholar of Paggi, a few of his oil paintings are in the churches at Genoa, of which that of St. Domenico is the best, and reminds us more of the Bolognese than the Ligurian school.

**BENT** (John Vander), born at Amsterdam, 1650, died 1690. Studied first under Adrian Vandervelde, and afterwards under Philip Wouvermans, whose style he sometimes imitated, as well in his scenes and subjects, as in his handling and pencil, but most resembles Berghem, his landscapes, figures, and cattle may be easily mistaken for those of that master.

**BENVENUTO** (Giovanni Battista), called L'Ortolanò, born at Ferrara, 1490, died 1525. Studied under Bagnacavallo, and painted history. His works are in the churches at Ferrara, where they are much esteemed, his principal works are a Virgin and Child, the Nativity and Wise Men's Offering.

**BENWELL** (J. H.), born in England. Studied portrait painting in London under Mr. Saunders, and afterwards removed to Bath, and opened a drawing academy; he painted pictures in a manner peculiar to himself, being a combination of crayons and water-colours, which produced a pleasing effect, and were beautifully executed: died 1785.

**BENWELL** (Mary), born in London, painted portraits in oil, crayons, and in miniature, with considerable suc-

less, and was an exhibitor at the Royal Academy, from 1762 to 1783.

**BENZI** (Maximilian), a Florentine nobleman, having a genius for designing, put himself under Balthasar Franceschini; after two years he was sent by the reigning Grand Duke Cosmo III. to Rome, to study painting under Ciro Ferri, and sculpture under Hercules Ferrati, where he continued four years, improving by the study of the best ancient and modern masters. He made five medals for the Queen of Sweden, with their reverses; one for Pope Innocent XI., and one of an extraordinary size for Lewis XIV., besides many others for various princes, cardinals, and others; also groups, statues, and bas-reliefs, by all of which he became very famous: he flourished about 1700. See *l'Eloge* XIII. tom. xii. p. 95.

**BERCHET** (Peter), a Frenchman, born 1659, died 1720; scholar of Charles de la Fosse. Came to England, and was employed in decorating the houses of some of the nobility with historical subjects, but he afterwards confined himself to easel pictures, mythological and Bacchanalian.

**BERCHEM**, or **BERGHEM** (Nicholas), born at Haerlem, 1624. Studied under his father, Peter van Haerlem, a painter of fish, confectionery, vases, &c. &c. of little ability; and afterwards successively under Grebber, Vangoyen, Mojaart, Jan Wils, and lastly, John Baptist Weeninx, whom he resembles in his early pictures; painted landscapes, cattle, and figures, enriched with architectural ruins, elegantly composed, and transparently coloured, characterized with breadth, and a just distribution of light and shade, a natural ease and simplicity in his attitudes, the leafing of his trees exquisitely touched, skies clear and clouds floating; his trees, buildings, cattle, figures, and in short all parts of his picture being equally admirable. One of his finest works was painted for a burgomaster at Dort, it repre-

sents a mountainous country, enriched with numerous cattle of various kinds and figures exquisitely pencilled and beautifully coloured : died 1683.

**BERG** (Matthias Vander), born at Ypres, Flanders, 1615, was a disciple of Rubens, and is known by the excellent copies he made of some of his pictures : died 1687.

**BERGEN** (Dirk, or Theodore Van), studied under Adrian Vandervelde, and painted landscapes in his style, but more glowing in colour, and his cattle and figures not so correctly drawn ; he sometimes painted on paper, and his shadows have generally a blackness about them : died 1689.

**BERGEN** (Nicholas Van), born at Breda in Holland, 1670, died 1689 ; painted historical subjects much after the style of Rembrandt, but died young in 1699.

**BERETTINI** (Pietro) — See **CORTONA**.

**BERGMULLER** (John George), born at Bavaria, 1687, died 1762, was a scholar of Andrew Wolff, several of his works are in the churches and cabinets at Augsburg, but is chiefly known as an engraver.

**BERGONZINI**, or **BURGONZONI** (Lorenzo), born at Bologna, 1656, studied first under Bolognini, and afterwards under Guercino, he attempted historical subjects, but from the encouragement he met with, devoted himself afterwards entirely to portrait painting : died about 1700.

**BERKHEYDEN** (Job), born at Haerlem, 1637, died 1698, studied from nature, and painted views on the Rhine, low mirth and the sports and merry makings, feasts, dancings, and conversations of the boors and others of that locality, in the manner of D. Teniers, well handled, and agreeably coloured, some of them highly esteemed ; he also painted in conjunction with his brother Gerard, the portraits of the elector of Bavaria and his principal attendants.

**BERKHEYDEN** (Gerard), born at Haerlem, 1645, died 1693, brother of Job ; painted many pictures in conjunction with his brother, but his usual subjects were views of churches, interiors of towns in Holland and Germany, with noblemen's houses, and other magnificent structures, decorated with small figures, which were frequently inserted by Job, who excelled in that branch of the art.

**BERKMANS** (Henry), born in Holland, 1629, studied successively under Wouvermans, Boschaert, and Jordaeus, and painted historical paintings with some reputation, but was more successful as a portrait painter ; he painted the portraits of the Count of Nassau, Admiral du Ruyter, and many other distinguished persons ; one of his finest works represents a company of archers at Middleburg : died about 1679.

**BERLINGHIERI** (Camillo, called Ferraresino), born at Ferrara, 1596, was a scholar of Bononi, painted history, and his works are chiefly at Ferrara and Venice ; one of his best is a representation of the Miraculous fall of the Manna in the Wilderness : died about 1625.

**BERNA** (Sanese), a scholar of Andrew Orcagna, painted in Florence, in Sienna and in Cortona, and in 1369 went to Arezzo to paint in Saint Augustin the Story of Marino Barattiere, who for avarice sold his soul to the devil and was liberated by St. James : having fallen from a scaffold when painting in St. Giminiano di Valdesca, he died in two days, while still in the prime of life in the year 1381. *Vasari*, par. 1. p. 118.

**BERNABEI** (Pier Antonio, called della Casa), born at Parma, flourished about 1550, though educated under Parmegiano, he was a follower of the style of Correggio, painted history in fresco, his works are to be found at the Carmelites and other public edifices in Parma, and one of the finest is a picture of the Beatification, with numerous figures.

**BERNADO** (Monsieur), a native of Denmark, born in 1624, having learned to paint of Rembrandt Van Rhyn, entered the academy of Cuylenberg, and stayed there three years, he then went to Italy and staid some time in several cities, and having visited Rome, where from the horror of the pestilence, which was then making great ravages in that city, or from some other cause he forsook the Lutheran religion and embraced the Romish faith; he chose for his country the capital of the world, working for princes and the lovers of the fine arts, and excelled in painting pleasing, curious, burlesque and rustic subjects: he died in the year 1687. *Baldinucci*, sec. 5. num. 510.

**BERNAERT** (Nicasius), born 1593, died 1673; he studied under Francis Snyders, whose style he imitated, and as a painter of animals was very little inferior to him.

**BERNARD**, born at Naples, 1680, studied under Solimene, whose style he adopted with considerable success, and was considered one of his best pupils: died 1734.

**BERNARD** (Samuel), born at Paris, 1615; studied under Simon Vouet, and at first painted large portraits in oil and fresco, but not succeeding well, he afterwards devoted himself to miniature; he copied a number of fine pictures in history and landscape, which he afterwards reduced to a miniature size, and finished them highly: died 1687.

**BERNARD** (John), born in Amsterdam in 1765: was a good designer, and copied with success some paintings of Berghem and of Paul Potter; he was member of the Institute and of the Academy of Fine Arts at Amsterdam, where he died in 1833.

**BERNARD** of Brussels—See VAN ORLAY.

**BERNARDI** (Francesco), born at Brescia, painted history, his works are prin-

cipally in the churches of Santa Croce, and St. Giovanni in Brescia.

**BERNASCONI** (Lauro), born at Rome, 1622, died 1675: excelled in flower pieces, which were well grouped, and finely coloured.

**BERNAZZANO**, born at Milan, flourished about 1536: painted landscapes, animals, fruit, and flowers, with wonderful skill, the figures usually introduced by Cæsare da Sesto, he is said to have painted birds so naturally as to have attracted other birds.

**BERNOTZ** (Christian), an excellent painter of fruit, wild scenery, vases of silver, and other things of that kind. He died in Rome at the age of 64, in the year 1722. *Pascoli*, v. 2. p. 357.

**BERNT** (Bernard), of Brussels, was painter to the Emperor Charles V. his portrait is published. He flourished about 1540.

**BERRÉ** (John Baptiste), born in Antwerp in 1777: inspired by the works of the celebrated Weeninx, painted with success in the taste and manner of that master, dead game, and other analogous subjects. He established himself in Paris, where he was noted in the exhibition of 1814 for several paintings, among others, Romulus and Remus suckled by the Wolf, and a Lioness with her whelps, painted from nature, in the Menagerie Royale; in 1821 he sent to the exhibition at Brussels, a herd of Stags and Hinds, and to that of Amsterdam in 1822, a lioness perceiving a serpent, a landscape with cattle, and some other paintings. His works are distinguished for their high finish and good execution, they are of great value, are much sought after, and are to be found in most of the rich collections in Europe. He died in Paris in 1828.

**BERREGUETTE** (Alonzo), born in Castile, Spain. Studied under Michael Angelo, was the contemporary of A. del Sarto, and much employed

by Charles V. in his palace at Madrid, and at Grenada: died 1545, at an advanced age.

**BERRETTONI** (Nicolo), born at Montefeltro, Italy, 1627. Studied under Carlo Maratti, and in style and colouring so nearly approached him as to excite his jealousy, but after quitting his school, his early works more resembled Guido; died about 1680.

**BERSOTTI** (Carlo Girolamo), born in Pavia in the year 1645: was a disciple of Carlo Sacchi, he went to Rome, where he painted historical subjects, landscapes, with figures, also birds, quadrupeds, fruit, and vases, very naturally.

**BERTANI** (Giovanni Battista)—See **GHISI**.

**BERTIN** (Nicholas), born at Paris, 1677, died 1736. Studied under Jouvenet and the elder Boulongne, painted history, and was employed by Louis XIV. for whom he painted Vertumnus and Pomona, and other works. In small proportions of figures and landscape scenery he possessed considerable talents, which he lost when he ventured on compositions of a larger size.

**BERTOJA** (Giacomo), born at Parma, 1515, died about 1550: scholar of Parmegiano, whose manner he closely imitated; painted history in fresco, most of his works are in the churches and convents at Parma.

**BERTOLOTTI** (Filippo), a Genoese, commenced drawing and colouring at an early age, but not meeting with much employment, he applied himself to portrait painting, in which he had great success. He flourished about 1610. His son followed him with equal success.

**BERTOLOTTI** (Giovanni Lorenzo), born at Genoa, 1640. Studied under Francisco Castiglione; painted history, one of his best pictures represented the meeting of St. Elizabeth and the Holy Virgin; an excellent

composition, and transparent in colouring: died 1721.

**BERTUCCI** (Lorenzo), a Florentine, scholar of Furini, painted figures in a very spirited manner, but not being equal to what the then state of the art required, he left painting for music; he was patronised by the Queen of Sweden, and made director of her theatre, and died in Rome at the age of 60, in the year 1680.

**BERTUSIO** (Giovanni Battista), born at Bologna. Studied first under Calvart, and afterwards in the school of the Caracci, and painted history in the manner of Guido, correct in drawing, but cold and chalky in the colouring, many of his pictures are in the churches and convents at Bologna.

**BERTUZZI** (Ercole Gaetano), born at Bologna, 1669, died 1722: was a respectable painter of portraits.

**BESENSI** (Paolo, Emilio), born at Reggio, 1624, died 1666: painted in the graceful manner of Albano; his principal pictures are in the church of St. Pietro, at Reggio.

**BESANGERS** (S.) painted some interiors with conversations.

**BESOZZI** (Ambrogio), born at Milan, 1648, died 1706: scholar of Gandini, and afterwards of Ciro Ferri; painted architectural views, friezes, basso-relievos, and other decorative works in which he excelled.

**BETTES** (John and Thomas), were eminent miniature painters in the time of Queen Elizabeth, whose portrait was painted by the elder of them, and ably executed.

**BETTI** (Padre Biagio), born at Pistoja, 1545, died 1615: was a disciple of Daniele da Volterra; his works are principally in the monastery of the Theatines at Rome, of which he became a monk.

**BESSCHEY** (I. F.), born in Antwerp in 1739: was a pupil of his father Balthasar Besschey, a painter of land-

scapes with figures: he sometimes painted interiors, portraits, and history; and he also made a number of copies from the works of Moucheron, Wynants, Pynacker, G. Douw, Teniers, Rembrandt, Terburg, &c. He died in Antwerp, in 1799.

**BESTERS** (Albert James), born at the Hague, studied the art in Holland and Flanders; he painted summer and winter landscapes, the colouring of which is exceedingly natural, and the figures that ornament them spiritedly touched. His designs from living models are very good, and much sought for. He died in Leyden in 1819.

**BETTI** (Sigismund), a Florentine, scholar of Matthew Bonechi; from great attention, and continually designing in the academy of naked figures, attained to great freedom and excellence in fresco and in oil. He was invited to Genoa, Savona, and Turin, where he left many memorials of his skill. In his own country he made many works for the Grand Duke Gaston, and was employed by several Englishmen in copying many of the best works in that noble Gallery, he executed several public works in fresco in various churches, and painted in crayons in a clear, bold, and beautiful manner, such as has been seldom equalled. He flourished about 1720, and died at the age of 70.

**BETTINI** (Domenico), born at Florence, 1664: studied first under Jacopo Vignali, and afterwards under Nuzzi; he painted fruit, flowers, birds, and fish, with considerable merit, died 1705.

**BEUCHOLT** (L.), this painter is chiefly known for the portrait of the Protestant minister, the Rev. W. Eversdyk, which was engraved by A. de Blois: it is not certain that he belonged to the Dutch school, but it is without doubt that he cultivated his art in that country. Although we rarely find him mentioned in the bio-

graphies, yet he nevertheless left some paintings of merit.

**BEUCKELAER** or **BUCELTRAR** (Joa-chim), born at Antwerp, 1530, died 1610, a pupil of Aertsen, his uncle; painted kitchens, game, fruit, flowers, birds, and fish, very cleverly, which were much admired.

**BEURS** (William) born at Dort, 1656, was a scholar of Drilenburg, and painted landscape with considerable success in the style of his master, also flowers and portraits.

**BEVILACQUA** (Ambrose), a native of Milan; painted in fresco, in the Luogo di Carità, a part of Milan so called, a number of figures dispensing alms to the poor, they were finished in 1486. *Torre*, p. 285. *Lomazzo*, p. 681.

**BEVILAQUA** (Cavaliere Ventura)—See **SALIMBENE**.

**BEVILLE** (Charles), born in Paris, 1651, died 1716: was considered a reputable landscape painter in his day, but his pictures now are thought but little of.

**BEYER** (John de), born at Aran in Switzerland, in the Canton of Bern, studied under Pronk at Amsterdam, and became a skilful master of design.

**BEYEREN** (Albert van), a painter of flowers, fruit, and fishes, in which he excelled, and was quick in the execution; had for his successors De Heem, Mignon, and De Ring, who all surpassed him in the composition of their subjects, and in the more skilful distribution of the clair-obscur. In the Museum at Amsterdam is a painting by him of a table with some whittings, a piece of salmon, and other fish.

**BEZZI** (John Francis), a Bolognese painter, was a scholar of Pellegrino Tibaldi. In most cities of Italy his works have justly spread his fame as a good master, he instructed many of the nobility in drawing, and formed a good school up to the year 1571, at which time he died. *Mulvasia*, part 2. p. 203.

**BIANCHI** (Francesco), called *Il Frari*, born at Modena, 1447; painted history with considerable reputation, and is said to have been the instructor of Correggio: died 1510.

**BIANCHI** (Federigo), born at Milan, a scholar of Proccacini, painted several works in fresco for the churches and monasteries at Milan.

**BIANCHI** (Cav. Isidoro), born at Milan, flourished about 1626; he studied under Morazzone, and painted in fresco, and in oil, but excelled in the former, his works are in the churches at Como, and at Milan.

**BIANCHI** (Baldassare), born at Bologna, 1614, died 1679: studied first under G. Paderna, and afterwards T. A. Metelli, and was employed by the Dukes of Modena and Mantua, in decorating their palaces, he painted historical subjects with considerable reputation, and is said to have had a daughter, Lucrezia, who distinguished herself in the art.

**BIANCHI** (Orazio), born at Rome, was a reputable painter of history; his best work is in the church of St. Gioseffo at Rome, representing the Marriage of the Virgin.

**BIANCHI** (Pietro), born at Rome, 1694, a scholar of Benedetto Luti, painted history, and one of his most esteemed performances is a picture of the Conception in the church of Sta. Maria degli Angeli at Rome: he died young.

**BIANCHI** (Thomas) of Paris, had a taste for sculpture, but was dissuaded from it by Sarazin, a statuary, who advised him to apply to painting, architecture, and perspective, in which he soon made great progress, he went through Italy to Rome, where he studied the works of Algardi Poussin, and Andrea Sacchi, and having painted many pictures, which possessed great merit; he became a member of the French Academy: he flourished about 1650. *Sandart*, p. 380.

**BIANCHI** (Lucretia), was daughter of Balthasar, painter to the Dukes of Mantua and Modena, and assisted him in his works, she learned of Stringa, copied with good taste and colouring; and lived about 1680.

**BIANCHI** (T. S.), born in Amsterdam in 1767, was a pupil of Besschey, there are numerous portraits by him, which are very good resemblances; he painted other subjects likewise, but succeeded best in portrait painting. He died in 1826.

**BIANCUCCI** (Paolo), born at Lucca, 1583, died 1653: was a scholar of Guido, whose style he followed, some of his works resemble those of Sasso Ferrato, and his best productions are in the churches at Lucca; one of which is a representation of Purgatory.

**BIBIENA**—See **GALLI**.

**BICCI** (Lorenzo di), born at Florence, 1400, died 1460: was a disciple of Spinello, and painted several works in fresco for the churches in Florence, in the formal style of the age.

**BICCI** (Neri), son of Lorenzo Bicci, a Florentine, was one of the latest masters after the manner of old Giotto, whose style he endeavoured to alter and modernize, as in the churches of St. Michael, and Sta. Maria delle Grazie, and others in Florence. He flourished about 1450. *Vasari*, par. 1. p. 152.

**BIE** (Adrian de), a Fleming, born at Liere, 1594, died 1623: studied first under Wouter Abts, afterwards Rodolph Schoof, painter to Louis XIII. and was much employed in decorating the churches in Flanders, also in portraits, his penciling was so neat, and his colouring so delicate, that he was frequently employed to paint on jasper, porphyry, and other precious stones.

**BIE** (James)—See **BYE**.

**BIEKE** (I. alias John Mul), a Fleming, painted history, portraits, tippling scenes, and landscapes.

**BIESELINGHEN** (Christian John van), born 1558: a celebrated Dutch portrait painter, is said to have painted a portrait of the Prince of Orange from memory, after his decease, which was a better resemblance of him than any that had been taken during his life: he died 1600, aged 42.

**BIGARI** (Vittorio), born at Bologna, painted history in fresco, and his works are to be met with in almost every public edifice in his native city.

**BIGARI** (Serafino), a Bolognese painter, is mentioned in the "*Istoria della Accademia Clementina*," parte 3. p. 295.

**BIGI** (Angelo), a Florentine painter, was a scholar of his brother Francis Bigi, whom he survived, he flourished about 1530.

**BIGI** (Felix), a native of Rome, on account of a homicide in his country, took refuge in Verona, where he remained the rest of his life. He painted flowers so naturally, that few in Italy were equal to him, and was commonly called Felix of the Flowers: he worked not only for the noble houses of Verona, but had orders from most of the principal cities of Europe, for which he was handsomely paid. He flourished in Verona about 1680, where also he died.

**BIGIO** (Francia), born at Florence, 1445, died 1525, excelled in painting architectural subjects, landscape, and animals.

**BILLET** (John), of Utrecht, painted figures in a middle size in a most excellent and delicate manner. He lived in Antwerp in 1661. His portrait has been engraved by Peter Balten.

**BILIVERT** (Giovanni), born at Florence, 1576, died about 1644, studied under Cardi, called Cigoli, to whose style he added the expression of Santo da Titi, and the splendour of Paolo Veronese; he painted history, and one of his most admired works is the Chastity of Joseph, in the Gallery at Florence.

**BILLONI** (Giovanni Battista), born at Padua, 1576, studied under Apollodoro di Porcia, and painted history and portrait, but excelled in the latter: died 1636.

**BILTIVS** (—), born in the Netherlands, and flourished about 1650, excelled in painting dead game, and other inanimate objects, particularly fowling pieces, pouches, powder horns, nets, and other instruments used by sportsmen, which are generally represented on a white ground, as if attached to the wall; they are designed and executed with such a perfect fidelity as to become a complete illusion.

**BIMBI** (Bartholomew), a Florentine, disciple of Lorenzo Lippi, painted flowers, fruit and animals, in an excellent manner, also figures; he was born in the year 1648, and died at the age of 80.

**BINDES** (John), a Fleming, painted figures in imitation of Rubens, and portraits in the style of Vandyck; he was a great friend of Peter Snyders, a celebrated painter of animals, and it is believed was a native of Antwerp: he died in 1670.

**BIRD** (Edward), born at Wolverhampton, 1772, was first a painter of tea trays, and afterwards of domestic subjects, such as "the Blacksmith's Shop," "the Country Auction," "the Gipsy Boy;" "Meg Merrilies;" "the Game of Put," and occasionally historical compositions, amongst which were the "Surrender of Calais," "the Death of Eli," and "the Field of Chevy Chase, after the battle;" he commenced painting the Embarkation of the King of France, after the overthrow of Napoleon, but did not live to finish it; he made nature his guide and handled all his subjects in a masterly style, usually taking a sketch of any object that struck his fancy, which he afterwards formed into a picture: he died in 1819.

**BISBINK** (Bernard), a Dutch painter, was a pupil of John Both.



**BISCAINO** (Giov. Andrea), born at Genoa, painted landscapes in a bold and spirited style, with much care and attention, and with considerable reputation.

**BISCAINO** (Bartolomeo), son of G. A. Biscaino, born at Genoa, 1632, died 1657, studied design under his father, and colouring under V. Castelli; he painted many considerable works, three of which are in the Gallery at Dresden, but was cut off at an early age.

**BISHOP** (John de), born at the Hague, 1646, died 1686, his paintings in oil are not without merit, but he excelled in imitating the style of Tintoretto, Bassan, Caracci, Veronese, Rubens, or Vandyck, in small pencil drawings, so closely, that the master he intended to imitate was instantly known; they are highly prized.

**BISHOP** (Cornelius), born at Antwerp, 1630, died 1674, was a disciple of Ferdinand Bol, whose style and manner he nearly approached, both in history and in portraits, and by many judges is considered not inferior to his instructor; one of his pictures, a candle-light piece, was purchased by Louis XIV. for a very large sum.

**BISHOP** (Abraham), son of Cornelius, was instructed by his father to design historical subjects and portraits, but preferred painting fowls, particularly those of a domestic kind, which he usually designed after nature, and painted in a large size, and so exactly like nature in its attitude, character, and plumage as to excite universal admiration.

**BISSET** (Charles Emanuel), born at Mechlin, 1633, a Flemish painter, visited France and adapted his works to the taste of that nation; he painted gallant assemblies, balls, concerts, conversations, &c. with a neat and flowing pencil, but his colouring is rather cold and grey; he was remarkable for introducing a variety of figures into his pictures, habited in

the costumes of the different nations. In the Hall of the Society of Archers at Antwerp, is a picture of William Tell shooting the apple from his son's head, which is considered one of his best pictures.

**BISI** (Fra Bonaventura), born at Bologna, 1631, was a disciple of Lucio Massari, but was celebrated for his copying in a small size many of Guido's, Titian's, and Correggio's works, several of which are in the cabinet of the Duke of Modena: died 1662.

**BISSOLO** (Pierre Francois), born at Venice, flourished about 1520: he studied under Bellini, but some of his works at Murani and Trevigi, resemble those of the elder Palma.

**BISSONI** (Giovanni Battista), born at Padua, 1576: studied under Apollodoro, called Il Porca, (an eminent portrait painter,) and painted history and portraits; he afterwards visited Rome, and on his return to Padua, was much employed in the churches and monastic institutions: died 1636.

**BISTOIA** (Luke Anthony), born in Bologna in 1672: practised for some time with Bartolomeo Castellani, a painter of perspective, he then studied the rules and works of James Anthony Manini and of Mark Anthony Chiarini. He served as painter in the churches of Crema and Placentia, the Virtuoso Mark Anthony Francheschini in Bologna, and painted figures in various other places; his talent was for painting large works, as giving him room to display more largely his ideas.

**BIZZELLI** (Giovanni), born at Florence, 1566. Scholar of Bronzino, painted history and portraits; also some pictures for the churches and public edifices at Rome, but never rose above mediocrity, he was much employed by private persons on subjects from sacred or fabulous history, and in portrait painting: died 1612.

**BLAAUW** (Peter Aartse), was born at Hoorn in 1744, and whilst he was em-

ployed upon an Admiralty vessel, designed some sea views and ships, and by dint of labour, succeeded in painting some pictures of merit in oil. He died at Medenblik in 1808.

**BLACEO** (Bernardino), born at Udine in the Frioul, flourished about 1550: he painted history for the churches and convents, in fresco and in oil, one of the principal of which is a Madonna, for that of St. Luke, at Udino.

**BLACK** (M.), lived, 1768, in Bolton Street, Piccadilly: painted portraits and draperies, and had a daughter who occasionally exhibited at the Royal Academy.

**BLANCHARD** (James), born in France, 1600, died 1638: visited Italy, and being struck by the beautiful colouring of the Venetian masters, he adopted that style. He has two pictures in the church of Notre Dame at Paris, one of which is the Descent of the Holy Ghost; also thirteen large subjects from Ovid, in the Gallery of the Hotel de Boulion; he was called by the French artists the Modern Titian.

**BLAIN** (Jean Baptiste), born at Caen, in Normandy, 1654. Studied the rudiments of painting under his father, and afterwards visited Paris, and became a scholar of Monnoyer, in whose style he painted flowers and fruit, delicately penciled and highly finished; his insects are extremely natural, and sweetly coloured: died 1715.

**BLAKE** (William), born in London, 1757. This artist possessed a singular taste and flight of imagination, and produced some strange and wonderful pictures, the first of which he called the Songs of Innocence, next followed, "The Gates of Paradise," and afterwards Illustrations for "Young's Night Thoughts," and Designs for Blair's Grave, "Jerusalem," and Inventions for the Book of Job. His works are small size, on paper, and

coloured with a skill and brilliancy of effect almost equal to oil paintings, the secret of which died with him in 1828. There was also a Blake about his time who painted dead game and still life; small size, and well finished, but of whom we have no account.

**BLANCHET** (Thomas), born at Paris, 1617, died 1689: went to Rome, studied under A. Sacchi, where he became acquainted with N. Poussin, and profited greatly by their instructions; he painted several subjects for the church of Notre Dame, and the Town House at Lyons.

**BLANCKOF** (John Teunisz), born at Alkmar, 1628, died 1670. Studied first under Tierling, and afterwards under Cesare Everdingen; he painted sea views on the coast of Italy, storms, &c. combining the truth and nature of the Dutch School with the grand scenery of the Mediterranean; his waves are very natural.

**BLANSERI** (Vittorio), born 1735, died 1775: was educated in the school of Beaumont, and considered one of his best scholars; his principal works are in the Church of St. Pelagio, in the city of Turin, and also in the palaces; he usually painted large.

**BLEECK** (Peter Van), came to England in 1723, and was considered a good portrait painter; he painted the portraits of two celebrated comedians of that time: died 1764.

**BLEKERS** (N.), a Dutchman, born at Haerlem, 1635, painted history, and was patronized by the Prince of Orange; amongst his best pictures are the Triumph of Venus, and Danae in the golden shower, which are delicately designed and well executed.

**BLESS** or **BLES** (Henry de), born near Dinant, 1480, died 1550. An old Flemish painter of landscapes and figures, generally Scriptural subjects, in the style of J. Patenier, with numerous figures well drawn and neatly finished, but in the stiff dry manner of the time. He fixed an owl in every

picture he painted, in which the works of this master are shown to be known.

**BLENDENBERG Samuel**, born 1671, a Prussian enamel painter, of whose works we have no account.

**BLENDENBERG Frederick**, brother of Samuel, born 1675, at Berlin, painted miniatures, but we have no account of his style.

**BLICK (Daniel de)**, was a good painter of views of interiors and of exteriors of churches and temples. He lived about 1656.

**BLICK (H.)**, painted an interior of a church in Holland very like Berckheyden.

**BLICKVLEET (M.)**, his manner bears so great conformity to that of N. Berghem, that their works are often confounded. It is not known when he was born, nor the date of his death.

**BLACK (Jacob Roger)**, born at Gouda, went to Rome when young, and executed some designs from the remains of antiquity in the environs of that city; he also excelled in military architecture. Rubens considered him superior, as a portrait painter, to any in the Netherlands.

**BLACK (Daniel)**, born at Pomerania, 1560, was a scholar of Scherer, a portrait painter, whom he excelled, and was much employed in the courts of Denmark and Sweden. Christian IV. King of Denmark, and Gustavus Adolphus, King of Sweden sat to him; he also painted the Prince of Mecklenberg, and his whole family, full length, as large as life, and in the antique habit; his attitudes were easy and natural, and his colouring agreeable: died 1661.

**BLACK (Benjamin, son of Daniel)**, born at Lubbeck, 1631; was instructed by his father; painted history and portraits, in which latter branch he was much employed in Rome, Naples, and Venice, and at the court of

Stamper. He painted the portrait of the Elector of Saxony and his family, and numerous altar pieces for the churches and convents in Hungary; his most capital performance is the portrait of Kircher the Jesuit, at Rome, which is greatly admired.

**BLOEMAERT Anthony de Montfort**, a Dutchman, born 1532; died 1598. Studied under Abraham Bloemaert and Francis Floris, and was much employed for the churches in Holland: he always followed the manner of Francis Floris, and the profiles of his female figures approached near to the taste of Parmegiano, several of his works, particularly a Venus, and the History of Joseph and his Brethren, are in so good a taste as to bear the stamp of the Florentine school upon them.

**BLOEMAERT (Abraham)**, born at Gorcum, 1567; died 1647. Studied first under De Beer, and then under Francis Floris, whose works he copied, but formed a style of his own, making nature his model, particularly in landscape, in which he excelled; he gained great reputation by an historical picture, representing the Death of Niobe and her Children, the figures as large as life, which was purchased by the Emperor Rodolph; his colouring is mellow, but his style and taste partake too much of the Flemish school.

**BLOEMAERT (Henry, son of Abraham)**, was instructed by his father, but never rose above mediocrity; his compositions are heavy, colouring not agreeable, and manner of penciling stiff and contracted.

**BLOEMAERT (Adrian, second son of Abraham)**, also studied under his father, then visited Rome, and on his return settled at Saltzbourg, and painted many historical pictures for the convent of the Benedictines, which are greatly admired.

**BLOEMEN (John Francis van) called Orizonti**, born at Antwerp, 1656, died

1740: painted landscapes, and appears to have imitated the fine style of Gaspar Poussin; the name of Orizonti was given to him on account of the beauty and delicacy of the distances in his landscapes; the palaces of the Pope and nobility at Rome abound with his works, both in fresco and in oil.

**BLOEMEN** (Peter van), called Standard, born at Antwerp, brother of Francis, painted battles, encampments, attacks of cavalry, markets, horse-fairs, festivals, and marches of caravans, richly composed and decorated with ruins of architecture, statues, and numerous figures elegantly habited, and frequently in the oriental costumes.

**BLOEMEN** (Norbert van), younger brother of John Francis, born at Antwerp, 1672: he studied in Italy, but devoted himself chiefly to conversations and portraits, his figures were well designed, but his colouring was somewhat rare and glaring.

**BLONDEEL** (Lansloot), born at Bruges, in Flanders, 1500: painted architectural subjects, ruins, and towns on fire with considerable success, died 1559.

**BLOOT** (Peter), painted domestic subjects, boors dancing, drinking, &c. somewhat in the style of Molenær, but in a low, vulgar manner, seldom omitting to introduce a child, or an animal in an unseemly posture, which even their delicate penciling, and mel-low colouring, could not compensate for, and his characters are generally outrageously grotesque: died 1667.

**BLOND** or **BLON** (James Christian le), born at Frankfort, 1670: scholar of Carlo Maratti, on leaving whom he went to Paris, and was employed in painting portraits in miniature in water colours, and in oil, for bracelets, rings, snuff boxes, &c. which were greatly admired, afterwards came to England, and died in Paris, 1741; he invented a method of colouring prints

so as to give them the appearance of oil paintings, and imitated some of the best pictures of the old masters so as to deceive the novice, except upon a very close inspection.

**BLYHOOF** (I.), a skilful painter, lived at Hogerzaal, near Middleburg, it is believed between 1627 and 1700, as he was the master of H. Cats. Two of his paintings are in the catalogues of Hoet and Terwesten, one of them, in regard to merit, is compared to those of Netscher. In 1811, a painting by him of a Polish gentleman, surrounded with numerous warlike instruments, was sold at Amsterdam for 519 florins.

**BOCCACENAGRA** (Don Pedro Atanasio), a Spaniard, born at Grenada, 1638: was a scholar of Cano, but improved himself by studying the works of de Moya and Vandyck; he painted history, and his most esteemed works are in the colleges and cloisters at Grenada; he also painted a portrait of Charles II. of Spain, and a figure of Christ at Grenada, which might be taken for the perfection of Vandyck: died 1688.

**BOCCACI** (Camillo), called il Bocalini, born at Cremona, 1511; after studying under his father, visited Rome, where he greatly improved himself, and was soon employed in several works for the churches and convents; his best production is St. John and the other Evangelists, which is painted much in the style of Correggio: died 1546.

**BOCCACINO** (Boccacio), born at Cremona, 1460, died 1518, is said to have been a scholar of Perugino, and the instructor of Garofalo, although unequal to his master in composition, less beautiful in the airs of his heads, and less vigorous in his lights and shades, he was richer in drapery, more varied in colour, more spirited in attitude, and no less harmonious and pleasing in his architecture and landscape; many of his works adorn the churches in Cremona.

**BOCCACCINO** (Camillo), son of Boccacio, born at Cremona, 1511, died 1540: studied under his father, and so nearly approached the style of Correggio, as to astonish every one, having never been in that painter's school; his principal works are at Cremona, amongst which the Four Evangelists are much admired.

**BOCCACINO** (Francesco), born at Cremona, 1680: studied first under Brandi, afterwards under Carlo Maratti, and sometimes imitated the style of Albano; he was fond of mythological subjects, and his easel pictures are much esteemed: died 1750.

**BOCCACINI** (Faustino), born at Brescia, 1659, died 1742: a scholar of Everardi, called Fiamminghino, chiefly excelled in battle pieces, skirmishes of cavalry, &c. his figures are on a small scale, and his landscapes are very pleasing.

**BOCCARDINO**, a Florentine miniature painter, and scholar of Gerardo, illuminated the greater part of the books that are in the abbey of Florence, he lived till the year 1480. *Vasari*, parte 2, p. 360.

**BOCCIARDI** (Clemente), called Clementone, born at Genoa, 1620, died 1658: scholar of Strozzi, visited Rome and Florence; his principal works are at Pisa, he is more correct in design, but inferior in colouring to Strozzi, his portrait is in the Gallery at Florence.

**BOCCIARDI** (Dominico), born at Genoa about 1686: a disciple and follower of the style of Morandi, painted history; he was a correct designer, and an agreeable colourist: died 1735.

**BOCKHORST** (John van), called Langen Jan, born at Munster, Germany, 1640: was a scholar of Jordaens, but is most like Vandyck, whom he seems to have taken for his model, although in colouring he sometimes resembles Rubens, and his portraits are little inferior to those of Vandyck, an altar-piece of his at Ghent repre-

senting the Martyrdom of St. James, and a picture by him of the Annunciation are very fine performances.

**BOCKHORST** (John van), born in Holland in 1661: came to London and studied under Kneller, and on his return to his own country, painted history, battles, and portraits, in the two latter of which he excelled: he died in 1724.

**BOCKMAN** (G.), resided in England about 1745: there is a print of St. Dunstan, dated 1743, which has the words 'Pinx et Sculp.' so that he appears to have been a painter as well as an engraver, but we have no account of his works.

**BODECKER** (John Francis), born at Cleves, 1660, died 1727: was a scholar of John de Baan, and met with great encouragement at the Hague as a portrait painter, he painted in the manner of his instructor.

**BODEWYNS**—See BOUT and BODEWYNS.

**BODESSON** (Monsieur), painted flowers and fruit with such freedom and facility of manner, and such good composition, that his works are to be found in many palaces in Paris.

**BOECE**—See BOETIUS.

**BOEHM**—See BEHAM.

**BOEKEL** (Van), a pupil of Francis Sneyders, painted animals alive and dead, and some of his works are in the royal cabinet in Paris. He died in 1673.

**BOETTO** (Giovenal), a Piedmontese, flourished at Duval from 1642 to 1682, he distinguished himself as a fresco painter, and was principally employed in embellishing the palaces, and other public edifices at Turin with allegorical subjects.

**BOEL** (Peter), born at Antwerp, 1626, died 1680: was a scholar of Sneyders, and an excellent painter of animals, birds, flowers, and fruit, he visited Italy, where his works were greatly admired, four of his best pic-

tures representing the four Elements, are at Antwerp, he generally copied from nature, and finished with great spirit, and with a fine tone of colouring.

**BOGAART** (Henry), was born in Amsterdam, that is all Houbraken says of this artist; and we have not been able to discover any particulars of his life.

**BOGDANE** (James), born at Hungary; painted from nature, fowls, fish, fruit, and flowers, was employed by Queen Anne, and some of his pictures are to be found in the royal collection, he designed from nature, but frequently painted his birds much too large for life, knowing that they were intended for elevated situations: died about 1720.

**BOGLE** (John), a miniature painter, resided in Glasgow about the middle of the last century. Some of his works are beautifully finished, particularly one of Lady Eglintoun.

**BOIS** (Ambrose du), born in Antwerp, in 1543. Visited Paris in his 25th year, and was esteemed as an excellent painter. Henry IV. employed him upon the works at Fontainebleau, not only with his pencil, but also in making designs for other painters. He left Paul his nephew and other good scholars in design, when he died at the age of 72. *Baldinucci*, par. 2. p. 272.

**BOISSIEUX** (John James), born at Lyons, in France, 1725: painted some pictures, similar subjects to Ostade, also some portraits.

**BORT** (Charles), a native of Stockholm, was an eminent painter on enamel. In the reign of Queen Anne he resided in England, having visited this country to follow his profession of a jeweller, but changed his pursuit for that of enamel painting. He afterwards went to France, and was much admired there, they having seen no other enamel painter since Petitot: he died in Paris, in 1726.

**BOKBERGER** (John), was taught by

his father, a painter of Saltzburgh; he excelled in hunting pieces, battles, and other works: he flourished about 1560. *Sandart*, p. 251.

**BOKSHOORN** (Joseph), born at the Hague, went to London in 1670, where he died at the age of 35. The greatest part of his time was employed in copying the portraits of Peter Lely and Anthony Vandyke.

**BOL** (Hans John), a Fleming, born at Mechlin, 1534. Copied some pictures by the most eminent masters, but is chiefly known as a painter of landscapes, and views in the vicinity of Amsterdam: died 1593.

**BOL** (Cornelius), a native of Holland, flourished about 1660. He visited England before the Fire of London, and painted views of that dreadful conflagration: he also painted views of Sutton Place, Somerset House, and the Tower.

**BOL** (Ferdinand), born at Dort, 1611, died 1681. Studied under Rembrandt, and always adhered to his manner; he painted history and portraits, and some of the latter may be mistaken for the work of Rembrandt. In the council chamber at Dort are two famous pictures by him, one representing the appointment of the Seventy Elders in the Camp of the Israelites, and the other Moses breaking the Tables of Stone; also an historical picture of Fabricius in the Camp of Pyrrhus, in the chamber of the Burgomasters, which is greatly admired.

**BOLANGER**, born 1606. Studied under Guido, whose style and composition he imitated closely; his subjects were from sacred and profane history, and he was much employed by the Duke of Modena: died 1660.

**BOLERIS**, was famous for painting Bacchanalian and night pieces, and for animals of all sorts, after the manner of Bassano. *Baldinucci*, p. 2. s. 4. p. 274.

**BOLOGHINO** (Bartholomew), was a scholar of Peter Laurati, a worthy dis-

ciple of Giotto; he flourished about 1433. *Vasari*, par. 1. p. 63.

**Bologna** (Frank da), a celebrated illuminator, was invited to Rome by Pope Benedict IX., to paint in the Vatican; he was superior to Giotto and Olderigo, whose merit has been celebrated by Dante, and was head of that school in Bologna, from whence came Vitali, Simone, the Jacopi, and other masters. He flourished about 1303. *Masini*, p. 641.

**Bologna** (Lattanzio de), born at Bologna, was a scholar of the Caracci, he visited Rome, and decorated many of the saloons and palaces there with historical subjects; one of his best pictures represents the Scourging of Christ: he died young, about 1597.

**BOLOGNESE**—See GRIMALDI.

**Bolognini** (Giovanni Battista), born 1611; was one of the best scholars of Guido Reni; he painted history, and several of his works are in the churches at Bologna: died 1638.

**Bolognini** (Giacomo), born at Bologna, 1664, was a nephew of Giovanni, by whom he was instructed, and became a reputable painter of history, some of his works are in the churches at Bologna: died about 1710.

**Bolognini** (Carlo), born at Bologna, 1678, was a scholar of Aldrovandini, and afterwards of Giulio Trogli: he painted architectural views and perspective, and excelled in fresco, and was much employed at Vienna: died about 1738.

**Bolosmey** (Benjamin), a native of Switzerland, born in 1766. After having studied in Paris under Boucher, went to live at the Hague; at first he painted portraits in crayons, but he afterwards entirely abandoned that line, and painted in oil. He was employed in painting portraits and some other pictures for the court, and was made dean and co-director of the Academy of painting at the Hague. He formed several good painters, J. G. Tessier was one of his pupils.

**Boltraffio** (Giovanni Antonio), born at Milan. Studied under L. da Vinci, was a reputable artist and painted several pictures in fresco for the churches and convents at Bologna, one of which is dated 1506.

**Bom** (Peter), born at Antwerp, 1530, died 1572; usually painted landscapes in fresco.

**Bombelli** (Sebastian), born at Udina, 1635, died 1685; was a scholar of Guercino, he painted history, and copied the works of Tintoretto and Paolo Veronese, but subsequently devoted himself entirely to portraits. Most of his works have perished from his injudicious mode of varnishing them.

**Bona** (Thomas), an honoured painter of Brescia, lived at the time the subterranean church of St. Faustino was demolished, and the new one built, which he painted, and thereby obtained great fame. *Cozzando*, p. 127.

**Bonasone** or **Bonasoni** (Giulio), born at Bologna, 1498. Studied under Sabattini, and painted historical pictures for the churches; one of which representing Purgatory, is said to possess great merit, but he is supposed to have been assisted in it by Sabattini: died about 1570.

**Bonati** (Giovanni), born at Ferrari, 1635. Studied under Guercino, and at Rome under Francisco Mola, and was employed in several historical works for the public edifices: died 1681.

**BONCONSIGLIO** — See **BUNCONSIGLIO**.

**Boncuore** (Giovanni Battista), born at Abruzzo in 1645, studied at Rome under Francisco Albano; he painted history with considerable reputation, and his pictures are distinguished by great force and vigour of effect, though sometimes heavy in the execution. One of his most esteemed works is an altar-piece in the Chirsi degli Organelli at Rome: died 1699.

**Bone** (Henry), born at Truro, in

Cornwall, 1755. This most celebrated of English enamelists commenced his career as a painter of china and porcelain table services, which he afterwards rendered permanent by the aid of fire. He next painted devices for locketts and other ornaments for the toilet, and also miniatures in water colours. His first work in enamel was a copy of Reynolds' "Sleeping Girl," and shortly afterwards he produced his enamel portrait of the Earl of Eglington, which was purchased by the Prince of Wales. He painted many subjects from fabulous history, but his principal works are his series of illustrious characters in the days of Elizabeth and James, including Sidney, Spenser, Shakspeare, Raleigh, Beaumont, Fletcher, Ben Jonson, and others; which after his decease in 1834, were disposed of by auction, for about one-fifth of their presumed value.

BONCOUR (Anna Charlotte Didier de), born at the Hague in 1748; was a pupil of Thierry Knippers: she painted some good portraits, and copied among others two paintings after Dietrich, which exhibit great merit. After marriage she gave up painting, and died at Leuwarde in 1802.

BOND (Daniel), supposed to have been born in London, gained two prizes in the Royal Academy, for the first and second best landscape in 1804.

BONDI (Andrew and Francis), brothers, were scholars of the celebrated Carlo Cignani, as stated in the life of Cignani. They flourished about 1680.

BONDT (John de), a painter of Utrecht, gave in 1641, to the hospital of St. Hiob, in that city, a painting representing Job visited by his friends.

BONELLI (Aurelius), was a scholar of Caracci, and a most perfect painter; he flourished about 1580. *Malvasia*, par. 3, p. 417.

BONESI (Giovanni Girolamo), born at Bologna, about 1656, was a scholar of Giovanni Viani; he painted several pictures for the churches and public edi-

fices at Bologna, in which he appears to have used the style of Carlo Cignani. Amongst others, St. Francis of Sales, kneeling before the Virgin (in the church of St. Marino), St. Tommaso di Villanuova giving Alms to the Poor (in St. Bragio), and the Virgin and Infant Christ, with Mary Magdalen and St. Ugo, at the Certosa: died 1725.

BONFANTI (Antonio), called Il Torricella, born at Ferrara, and several of his works are in the churches and convents there. He painted chiefly in fresco, and one of his compositions, a Holy Family, is much admired.

BONFIGLIO (Benedetto), born at Perugia, flourished about 1506: he painted history, and some of his works are in the church of St. Dominica at Perugia. At the time in which he lived he was only excelled by Perugino.

BONI (Giacomo), born at Bologna, 1688, died 1766, was a scholar of Franceschini, who assisted him in many of his works, he practised at Rome, and is said also to have studied under Cignani, whose style is discernible in many of his pictures. He particularly excelled in fresco, and a painting of Jupiter, in the Palazzo Pallavicino, is greatly extolled.

BONIFACIO (Veneziano), called Venetiano, born at Venice, 1491, died 1533; he studied under Palma and Titian, and partakes of the style of both those masters, but in colouring most nearly resembles the latter: many of his works are in the palaces and churches at Venice, amongst which his picture of the Expulsion of the Publicans from the Temple, in the Ducal Palace, is perhaps the best, and equal to the productions of Titian or Palma.

BONIFACIO (Francisco), born 1637, at Viterbo, was a scholar of Pietro da Cortona, and a reputable painter of history in the style of that master; he painted several pictures for the public buildings in his native city: died about 1700.

BONINGTON (Richard Parkes), born in Nottinghamshire, in 1801, was a



self-taught landscape painter, who made nature his guide, studying in the fields, at all times and seasons, sketching the most picturesque scenery, and the most interesting objects, which met his view. He afterwards visited France, and entered the Academy, but still pursued his studies in the fields, and on the banks of rivers, canals, &c. His favourite subject was fishermen, drawing their nets, and he was particularly fond of painting fish, just landed, on the sandy beach or green banks. He afterwards visited Venice, and painted a view of that city, now in the British Gallery, much in the style of Canaletti, and transparently coloured: died 1828.

BONINI (Girolamo), born at Ancona, flourished about 1660, was a scholar of Albano, whom he assisted in many of his works, particularly in the palaces at Bologna.

BONISOLI (Agostino), born at Cremona, 1633, died 1700; was a scholar of Tortirelli, and afterwards studied the works of Paolo Veronese; he was more employed in easel pictures of sacred subjects than in larger compositions, and in style partakes of the Venetian school.

BONITO (Guiseppe), born at Castell à Mare, in the kingdom of Naples, in 1705; was a scholar of Francesco Solimene, and one of the most successful followers of his style, and was also much employed as a portrait painter: he was appointed painter to the Court at Naples, where he died in 1789.

BONO (Ambrose), studied painting under John Charles Loth, or Loti, in Venice, and followed the manner of his master, from which style he never departed; he painted in the School of Mercy in Venice, and other places in that city, and flourished about the year 1690.

BONONE (Carlo), born at Ferrara, 1569; was instructed by G. Mazzuoli, called Il Bastaruolo, and was contemporary with Scarcellino, but being unequal to him in the tenderness of his tints, or the beauty of his expres-

sion, he attempted to rival him in the boldness of his design and vigour of his colouring. At Bologna, he copied some of the principal works of the Caracci: at Venice, the splendid style of P. Veronese excited his admiration; and at Parma, Correggio's works were not less attractive. In his small pictures he approaches the style of the Caracci, but in his larger works he most resembles Paul Veronese. Many of his productions are in the churches and other public edifices at Ferrara: died 1632.

BONONE (Lionello), nephew of Carlo, born 1659. Studied under his uncle, but never rose above mediocrity.

BONZI (Pietro Paolo), called Il Gobbo, born at Cortona, 1580, died 1640. Studied under the Caracci, and is called by Baglioni, il Gobbo di Cortona, by others, il Gobbo de Caracci, and by many il Gobbo di frutti, from his excellence in painting fruit, both in oil and fresco, which he generally disposed in festoons in the latter, and in baskets or dishes in the former, and chiefly of easel size; but in history and landscape he did not rise above mediocrity.

BOON (Daniel), born at Holland; came to England in the reign of Charles II., painted drunken scenes and revellings, copied from nature, the objects selected being the lowest and meanest, and presenting to view nothing but ugliness, grimace, and deformity: he painted both large and small pictures, and some of his characters exhibit a great deal of droll humour and low pleasantries: died 1698.

BONYS (Andrew), born at Provence, 1702, died 1740: painted portraits with some success.

BOONEN (Arnold), born at Dort, 1669, died 1729: was a pupil of Godfrey Schalcken, in whose style he painted a few pictures, which were well handled, sweetly coloured, and touched with great neatness; also

some large pictures for the halls at Amsterdam, and excelled as a portrait painter; painted the portraits of the Czar of Muscovy, of Frederick I. King of Prussia, of the victorious Duke of Marlborough, and many of the nobility and princes of Germany.

BOONEN (Gaspard), son of Arnold, painted portraits with some reputation, but very inferior to his father.

BOONEN (Gaspard), brother and scholar of Arnold Boonen, whose style he imitated with great success, particularly in his portraits and candle-light subjects: died 1729.

BONVICONO (Alessandro), called Il Moretto, born at Brescia, 1514: studied in the school of Titian, whose style he approached in freshness of colouring, and gave to his figures a graceful turn of the heads and an expression of devotion and fervent piety: in the churches at Milan and Brescia are some of his fresco works; he excelled in portraits, and by many is placed in competition even with Titian.

BOR (Paul), a painter of Utrecht; gave, in 1631, to the hospital of St. Hiob in that city, a painting representing a woman overwhelmed in a fit of extatic devotion.

BORBONI (Matthew, a Bolognese), scholar of Gabriel Ferrantini and of the Fellini, became a very clever fresco painter and figurist: he went to Avignon and other cities of France, in the service of different princes, and flourished in 1644. *Masini*, p. 633.

BORCHT (Henry Vander), born at Brussels, 1580, died 1660. Studied under Giles van Valkenbergh, and painted fruit and flowers, which were much esteemed; came to England, and was employed by Charles II.

BORCHT (Peter Vander, the Elder), born at Brussels, painted landscapes, but with no great merit: lived about 1540.

BORDIER—See PETITOT the Old.

BORDONE (Paris), born at Trevigi,

1513. Studied a short time under Titian, but imitated the style of Giorgione: he painted the history of Noah and his Sons in a manner not inferior to Titian, and several other pictures for the churches there; also the portraits of Francis I. of France, and those of many other persons of distinction, in which branch he was eminently successful; his colouring is extremely natural: died 1588.

BORGANI (Francesco), a native of Mantua, flourished about the 17th century, was a scholar of Dominico Feti, but did not follow his style, but imitated with some success the graceful manner of Parmegiano. There are several of his works in the churches of St. Pietro, St. Simone, and St. Croce, at Mantua, which prove him to have been an artist of no mean ability.

BOREKINS—See BORREKINS.

BORGHESE (Giovanni Ventosa), born at Citta da Castello. Studied under Pietro da Cortona, assisted him in his works at Rome, and after his decease finished several that were left imperfect of his works; the two best are an Annunciation and the Coronation of the Virgin.

BORGHESE (Ippolito), born at Naples, flourished about 1620, was a scholar of Francesco Curia, painted history with some reputation: his best work is in the church of San Lorenzo at Perugia, representing the Assumption of the Virgin.

BORGIANI (Orazio), born at Rome, 1580. Studied and copied the works of the great masters in his native city; also painted several portraits for the churches in Spain, and was greatly distinguished as a portrait painter: died 1630.

BORGOGNONE—See CORTESE.

BORRONI (Cavaliere Giovanni Angelo), born at Cremona, 1684, was a scholar of Massarotti, and afterwards of Roberto le long: he decorated the palace of the Crivelli family, and

painted several portraits for the churches at Cremona and Milan, one of which, St. Benedict interceding for the City, is considered his best : died 1772.

**BORGOGNONE** (Ambrogio), a Milanese, flourished about 1500, was a disciple of Vincenzo Zoppa, and was one of the earliest of his countrymen who attempted to correct the dry and Gothic style which had hitherto prevailed : one of his chief works, the *Martyrdom of St. Sicinio and his companions*, is in the church of St. Simpliciano at Milan.

**BORGONZONI** (Lawrence), a Bolognese, was equally distinguished in portraits and in history : the painting placed in public view in the church of the *Servitors* in Bologna is by his hand.

**BORNWATER** (James), was a Dutch painter : it is not known at what period he lived, but there was at Dordrecht, in the building *Hoolkaaksdoelen*, a few years ago, a painting by him, full of merit.

**BORREKENS** (John Peter Francis), born at Antwerp, in 1747, painted landscapes and historical subjects : the figures of several of his pictures were inserted by the celebrated *Ome-ganck* and other masters. He died at Antwerp in 1827.

**BORSTEEGH** (Cornelius), born in Ameide, 1773, was a good painter of landscapes, and a good designer ; he generally painted winter scenes : in 1819 he was named professor of design at Gouda, and died in 1834.

**BORUM** (Adam van), a Dutchman, painter of landscapes with animals in the manner of *Vander Neer* or *Paul Potter*, which he painted with a fine free touch, and a natural tone of colouring : he flourished about 1666.

**BORZONE** (Luciano), born at Genoa, 1590, died 1645, was a scholar of *Bertolotti*, and painted history and

portraits, at first without much merit, but he afterwards improved, became graceful in his attitudes, and strong and natural in his colouring.

**BORZONE** (Carlo), son of *Luciano*, painted portraits in the manner of his father, with extraordinary reputation : died 1657.

**BORZONE** (John Baptist), another son of *Luciano*, painted history in the same style of colouring and design, with figures as large as life ; also perspective views of palaces, gardens, and public edifices, with great success : died 1654.

**BORZONE** (Francisco Maria), youngest son of *Luciano*, born at Genoa, 1625. Studied under his father, but abandoned historical painting for landscape, in which he united the styles of *Claude Lorraine* and *Gaspar Poussin* with wonderful success, and generally introduced views of the sea and shipwrecks : his composition is good, colouring tender and natural, trees delicately touched, and his pictures have a grand effect : died 1679.

**Bos** or **BOSCHE** (Jerome), born at Bois le Duc, in 1470, died 1530 ; painted spectres, devils, incantations, &c., and some of a more serious cast : in the church of Bois le Duc are two pictures by him, representing the *Flight into Egypt*, and *Christ bearing his Cross*. One of his pictures represents the Saviour delivering the Patriarchs from Hell, in which Judas, in attempting to escape with them, is seized by the devils, who are going to hang him up in the air : he generally painted on a white ground, and laid his colours on so lightly, as to give them an appearance of transparency.

**Bos** or **BOSCHE** (Louis-Jansen, or John), born at Bois le Duc, 1450, died 1507 ; painted flowers in crystal vases, half filled with water, with dew-drops on the leaves, the insects, butterflies, bees, wasps, &c. on the plants drawn with surprising fidelity, and superior to that of any of his contemporaries : he also painted small

portraits with very great success and equal merit.

**BOS or BOSCHE** (Gaspar Vanden), born at Hoorn, 1634, died 1666, a Dutch painter of sea pieces: his storms and calms possess considerable merit; he had a light, free touch, and a pleasing tint of colouring.

**BOSCH** (Jacob Vanden), born at Amsterdam, 1636, excelled in painting fruit of various kinds; his peaches, peas, apples, plums, cherries, &c. have so much truth about them, and are so delicately coloured, they almost appear to be real: died 1676.

**BOSCH** (Balthasar Vanden), born at Antwerp, 1675, died 1715, excelled in painting interiors of saloons and galleries, with statues and pictures in the manner of Teniers, a painter's room, or a sculptor's laboratory; also small portraits: he painted a portrait of the Duke of Marlborough on horseback, Peter van Bloemen inserting the horse.

**BOSCHAERT** (Nicholas), born at Antwerp, 1696, died about 1746, was a scholar of Crepe, a flower painter of some reputation, whom he soon surpassed: his pictures are delicately coloured, and disposed with great taste; he frequently inserted fruit and flowers into the pictures of other artists.

**BOSCHI** (Francesco), born at Florence, 1619, was a scholar of Matteo Roselli: he finished some of the works left imperfect at the decease of his master, and painted several subjects of his own composition for the churches at Florence; but his chief merit lay in portrait painting, in which he displayed vast ability: died 1675.

**BOSCHI** (Fabrizio), born at Florence about 1570, died 1642. Studied under Passignani, and executed several works in fresco for the convent of St. Lucia, and the churches in Florence, of which the Death of St. Peter and St. Paul, and the Assump-

tion of the Virgin, are considered the best.

**BOSCHINI** (Marco), born at Venice, 1613, and was educated in the school of Palma, whom he sometimes imitated, but occasionally attempted the bolder style of Tintoretto: one of his most esteemed works, representing the Last Supper, forms the altar-piece in the sacristy of St. Girolamo at Venice; he published a treatise on the Art of Painting: died about 1600.

**Bosco** (Girolamo), a good, but a whimsical painter, seeing he could not be superior to Raphael and the other great masters, whose works were in the Escorial in Spain, invented a new style which his own fancy made: hence we see his St. Anthony surrounded by diabolical temptations in monsters, animals, chimeras, dragons, frightful birds, that cause both horror and surprise: in another painting he represents Jesus Christ surrounded by fourteen circles of light and glory; seven of them express the seven capital sins, the others the sacraments: in another grand picture he painted various figures representing carnal pleasures, on a hay cart, drawn by seven different animals, to represent the seven sins, preceded by the demon disguised as Fame with the trumpet, and a number of monsters surrounding the car, with hieroglyphiques expressive of other sins, followed by Death with his scythe, and under his legs the passage in Isaiah, "Omnis taro fœnum." In others he painted the infirm, purgatory, horrid wildernesses, martyrs mangled by lions, and passengers assassinated; with these and similar extravagancies, he passed in Spain and Germany for a man of singular virtue. *Mazzolari*, p. 242. He is called by Baglioni Bos di Boiduch, (perhaps Bois-le-duc.)

**BOSCOLI** (Andrea), born at Florence, about 1550. Studied under Santo da Titi, painted history with some reputation, and portraits with considerable success: his best work

is in the church of the Terressini at Rimini : died 1606.

**BOSELLI** (Antonio), born at Bergamo, flourished about 1500, and executed some pictures for the churches in his native city.

**BOSELLI** (Felice), born at Piacenza in 1650, a disciple of Gioseffo Nuvelone, attempted historical painting, but not being very successful, changed his style, and became a reputable painter of animals, birds, and fish : his pictures of that kind are much esteemed, and are to be found in the best collections in that city.

**BOSMAN** (Bernard), born near Dordrecht in 1742, was a pupil of Wouter Utterlimmige, his brother-in-law : he painted portraits in miniature ; his talents were very *recherché*. He died in Bois-le-duc in 1807.

**BOSSAM** (John), who lived in the reign of Edward VI., painted chiefly in black and white, and in distemper.

**BOTTA** (Marco Antonio), born at Genoa, in 1572, died 1648. Studied under Bernardo Azzolini, and painted portraits and history with some reputation.

**BOTH** (John and Andrew). John was born at Utrecht, in 1610, and, together with Andrew, studied first under Abraham Bloemart, and afterwards at Rome. John's genius directing him to landscape, he made Claude Lorraine his model, Andrew inserting the figures, which he designed after the manner of Bamboccio : their pictures are usually from two to five feet in length, and the smaller ones are exquisitely finished ; they generally exhibit the sun breaking out through the woods, or behind the hills or mountains, or the saffron hues of the evening sky. Andrew also painted portraits and conversations, with card-playing, &c., and occasionally landscapes in the style of his brother. John died in 1650, and Andrew in 1656.

**BOTSCHILD** (Samuel), born in Saxony, 1640, was made painter to

the Court of Saxony, and Keeper of the Gallery of Dresden, and painted history with some reputation ; in the Capitol at Rome is a large picture by him of the Meeting of Jacob and Esau : died 1707.

**BOTTALA** (Giovanni Maria), a Genoese, born in 1613. Studied under Pietro da Cortona, whose style he followed : his works are principally in the churches at Naples and Geneva ; his best picture represents the Meeting of Esau and Jacob ; he was called *Raffaelino*, but bears no resemblance to him in style.

**BOTTANI** (Guiseppe), born at Cremona, in 1717, died 1784. Studied under Masucci, and painted landscapes in the style of Gaspar Poussin, with figures like those of Carlo Maratti : one of his best pictures is an altar-piece of Sta. Paolo taking leave of her domestics.

**BOTTICELLI** (Sandro or Alessandro), born at Florence, 1437, died 1515. Studied under F. Lippi : his principal works there are a *Venus Anadyonome*, and *Venus attired by the Graces* ; he also executed several considerable works for Sixtus IV. : he generally introduced a number of figures into all his compositions, in one of which, representing the Adoration of the Magi, the variety and multitude are astonishing ; for the family of the Medici he painted some portraits.

**BOTTI** (Gaudenzio), born in 1698, in Brescia, shewed a particular genius for painting and designing landscapes in the manner of Berghem, whose works he studied : he formed a lucid and warm style of colouring ; he also painted kitchens with figures by night, only lighted by the fire or a candle ; he was so remarkable in that, that those who did not know of this master have judged them to be Flemish paintings ; almost all the nobility of his country were desirous of having some of his works : he did not demand high prices, and died, as it were, with his pencil in his hand, at the age of 77, in the year 1775.

**BOTTI** (Rinaldo), a Florentine, was one of the best scholars of James Chiavistelli, and had a thorough knowledge of painting architecture, which he executed in various houses, palaces, churches, and other places, with his kinsman, Lorenzo del Moro, who was a painter of fruit, flowers, animals, and figures, in which art both were continually employed.

**BOTTONI** (Alessandro), born at Rome in 1662, died 1706: his master is not mentioned, but he is said to have painted history with some reputation.

**BOUCHER** (John), born at Bourges, about 1700, was the elder brother of Francis, and also a painter, but of no great celebrity.

**BOUCHER** (Francis), born in France, 1704, was a scholar of Le Moine, occasionally painted history and hunting pieces; was most successful in pastoral subjects, but far inferior to his countryman, Watteau: he also painted a portrait of George I., king of England.

**BOUCQUET** (Victor), a Fleming, born in 1629, painted history, and his works adorn the different churches in Flanders, the principal of which represents the Death of St. Francis; also painted portraits: died about 1660.

**BOUJAS** (Don Juan Antonio), born in Galicia, (Spain), in 1672. Studied under Giordano, and painted history: his principal works are in the churches of Santiago, one of which, an altarpiece of St. Paul and St. Andrea, is worthy of notice: died about 1726.

**BOUL** (Philip). Vertue says, "I have seen a pocket book almost full of sketches and views of Derbyshire, the Peak, Chatsworth, &c. very freely touched, and in imitation of Salvator Rosa, whose works Boul studied." *Walpole*, v. 3. p. 220.

**BOULANGER** (John), a Frenchman, born at Troyes in 1606, died 1660; entered the school of Guido when young, in whose style he painted several historical pictures, graceful in design, and tender and

harmonious in colouring, amongst which the Sacrifice of Iphigenia is particularly worthy of notice.

**BOULE**, a Flemish painter, and pupil of Peter Sneyders, imitated the manner of his master in painting animals. He worked in the Gobelins in painting for the King, at the time Charles le Brun had the direction of it: he flourished about 1690. *Felicien*, par. 4. p. 283.

**BOULLE** (Andrew Charles), born at Paris in 1642, inherited from nature all the qualities necessary for the fine arts: he would have preferred painting, but his father, who was an eminent carver in ebony, employed him in his own business, whom he soon aided in his designs with a taste and perfection unknown before him. With the choice woods of India and Brazil, of various colours, he imitated all kinds of flowers, fruit, and animals, composed hunting pieces and battles, and models for ornaments enriched with bronzes to form tables, writing desks, cabinets, arms and cyphers, clocks, friezes, and whatever could be fancied; there remain sufficient proofs of this in the cabinets of the Dauphin and of the King at Versailles, and in those of the nobility and others, besides separate articles of his workmanship. The King gave him an appointment in the Louvre as architect, painter, and worker in mosaics. Bernino, coming into France, contracted a friendship with him, and assisted him in the designs which form the ornaments of the Louvre, the grand treasury of ancient and modern paintings, and of everything useful for forming the taste. He gave up his appointments to his four sons, who continued the same labours, and were considered not inferior to the father, from which the appellation Buhl, I suppose, is taken.

**BOULLONGNE** (Magdeleine de), born in Paris, 1614; painted history, but excelled in flowers and fruit; her sister, Genevieve, painted similar subjects, and with equal skill. Magde-

leine died in 1710, and her sister in 1708.

**BOULLONGNE** (Louis, the elder), born at Paris, 1609, died, 1674; painted history; his principal works, St. Paul at Ephesus, the Martyrdom of St. Paul, and the Presentation of Christ in the Temple, are in the Church of Our Lady at Paris; also copied the works of ancient masters, so as to surprise and puzzle some of the best judges.

**BOULLONGNE** (Bon), born at Paris, 1648, elder son of Louis. Studied the works of Correggio and the Carracci, and painted in the style called *Pastici*, that is, in imitation of other masters, without being copies; he painted the staircase at Versailles for Louis XIV., also Venus and Cupid, and Bacchus and Silenus; and in the palace of Trianon, he painted Jupiter and Flora, and the Toilet of Venus: died 1717. He also copied a picture of Guido's, and another after Pierino del Vaga, with such precision as to make it almost impossible to distinguish them from the originals.

**BOULLONGNE** (Louis, the younger), born at Paris, 1654, died 1734. Studied under his father, afterwards visited Rome, where he copied the works of the great masters, particularly Raffaele, and on his return to Paris was employed by Louis XIV. in the Chateau of Meudon; his colouring is more vigorous than is usually found in the French school, and he excelled in historical and allegorical subjects.

**BOUMAN** (P.), born in Dordrecht in 1764 or 1765; was a painter of landscapes, for which he was in great estimation. He exhibited two at Amsterdam in 1814, and two others in 1816, one of them a view of the town of Haerlem, and the other a waterfall near Leyden, which obtained a merited success; he lived at that time in the village of Heemsteede, near Haerlem, having the advantage of living in the country to study from nature more assiduously. At the

exhibition in 1819, at Dordrecht, he had two pictures, one of Winter, and a landscape.

**BOUNIEU** (Nicholas), born 1744. A modern French painter, of whom little is known in this country.

**BOURDON** (Sebastian), born at Montpellier, 1616; was instructed by his father, a painter on glass, and excelled in several branches of the art, but particularly in landscape; he copied a picture of Claude Lorraine from recollection only, to the surprise of even Claude himself; also imitated the style and composition of Andrea Sacchi, and of Correggio, and adapted his pencil to the delicate manner of Baroccio with great success; his landscapes are in the taste of Titian, designed from imagination rather than nature, and usually enriched with a great number of figures and animals; his touch is extremely light, and his colouring good; and such of his pictures as appear most highly finished are not always the best; one of his most esteemed historical works is the Martyrdom of St. Peter, in the church of Notre Dame, at Paris, also a Dead Christ, and the Woman taken in Adultery: died 1671.

**BOURGEOIS** (Sir Francis), born in London, of Swiss parents, 1756. Studied under Louthembourg, whose style he adopted in his landscapes and sea-pieces, and was a close imitator of; he was the founder of the Gallery at Dulwich College, and was so much a mannerist in his colouring that his pictures may be known at first sight, also painted battle pieces occasionally: died 1811.

**BOURGIGNON**—See **CORTESI**.

**BOUTEUX** (Pierre le), born at Paris, 1692, died 1750; is said to have painted history, but no account is given of his works or style.

**BOURJÉ** (John Peter), born in Middleburg in 1774; was an amateur painter of portraits and familiar scenes. He died in that city in 1834.

**BOULIER** (Francis), a French

painter, of whose works we have no account.

**BOUT** and **BODEWYNS**. Flourished about 1700; painted in conjunction landscapes in composition like Velvet Breughel and Teniers; Bout always inserting the figures; they usually represent the country houses of the nobility in Flanders, with the adjacent scenery. Bout sometimes painted winter pieces, and views of the sea shore, with numerous figures neatly drawn, little inferior to the compositions of Velvet Breughel; he also painted Flemish fairs and conversations in the manner of Teniers.

**BOUYS** (Andrew), born at Provence, in France, in 1681; studied under Francis de Troy, and practised in Paris as a portrait painter with some success: died about 1730.

**BOUZONNET** (Anthony), born at Lyons, 1634; studied under Stella, whose style he endeavoured to imitate, but with little success: died 1682.

**BOVADILLA** (Geronimo), a Spaniard, born 1620, died 1680; was a scholar of Zurbaran, whose style he followed, and excelled in historical subjects and perspective views of a medium size.

**BOVINI** (Francesco), born at Ferrara. In the church of the Oratorio della Penitenza are two altar-pieces by this master, representing the Immaculate Conception and the Adoration of the Magi.

**BOWER** (Edward), is said to have flourished in the reign of Charles I. and to have painted the portrait of John Pym; he also executed an equestrian figure of General Fairfax, and Lord John Finch of Fordwich, which two last are engraved by Hollar.

**BOYDELL** (Josiah, nephew of Alderman Boydell), born in Shropshire about 1750; painted some portraits, and a few subjects for his edition of Shakespeare, feebly designed and indifferently coloured: died 1817.

**BOYER** (Michael), born at Puy; was a very skilful painter in archi-

tecture and perspective; he was pensioned by the King, and made professor in the Royal Academy in Paris, to which he was associated in 1721.

**BOYER** (John Baptist, Marquis de Aiguilles), a French nobleman, and an amateur painter, of whom no other account is given than that he had an excellent taste.

**BOYERMANS** (Theodore), was born at Antwerp, and studied under Rubens, whose style he followed with great success, distinguished by a correctness of design and delicacy of colouring, which have occasioned his works to be frequently mistaken for those of Vandyck: he painted numerous works for the public edifices in Flanders and Brabant; amongst others, the Assumption of the Virgin in the church of St. James at Antwerp; the Decollation of St. John in the convent of the Jacobins; and at Mechlin, in the church of St. Peter, an altar-piece of the Virgin interceding for the persons afflicted with the plague; but his chef-d'œuvre is considered to be that of St. Francis Xavier, converting an Indian Prince, in the Jesuit's church at Ipres.

**BOZZA** (Vincent), designed and executed in Mosaic the Judgment of Solomon, in the church of St. Mark, in Venice.

**BRACELLI** (Giovanni Battista), born at Genoa; was a scholar of Paggi, and painted history in his style: died 1609.

**BRACCIOLI** (Giovanni Francesco), born at Ferrara, 1698, died 1762. Studied first under Parolini, and afterwards at Bologna, under Crespi; and on his return to Ferrara, was employed in the churches and convents there; the Annunciation, the Flagellation, and Christ crowned with Thorns, are amongst his best works.

**BRADSHAW**. In Walpole's *Lives of the Painters*, is a note as follows:—Pierce, in Bishopgate Street, told me (R. Symonds), that Bradshaw was



the only man of all the painters in London who understood perspective.

**BRACKENBERG** (Renier), a Dutchman, born at Haerlem, 1649. Studied under Mommers, and also under Schendel, and painted similar subjects—boors feasting, dancing, &c.—but more in the manner of Adrian Ostade, although greatly inferior to him; he designed after nature, the forms of his men and women are always the same, and represented in the habit and mode of the times; in his latter pictures, the extremities are very often bad.

**BRAMANTE**—See **LAZARI**.

**BRAMANTINI**—See **SUARDI**.

**BRAMANTINO** (Augustin), is said by Lomazzo, in his *Idea del Tempio*, to have painted in the most exquisite manner, and with a thorough knowledge of perspective; in the church of Santa Maria del Carmine, in Milan, are some beautiful specimens of his skill, also some large cornices in the chapel of Santa Magdelina.

**BRAMBILLI** (Giovanni Battista), a Piedmontese. Flourished about 1770; was a scholar of Cavaliere Carlo Delfini, and became a reputable painter of history; some of his works are in the churches at Turin, amongst which the Martyrdom of Saint Dalmazio, in the church dedicated to that saint, is most esteemed.

**BRAMER** (Leonard), a Dutchman, born 1596. Painted historical subjects, small size, enriched with vases of gold, also night pieces, towns on fire, executions, and caverns, with the light coming in from above, in the manner of Rembrandt; the Raising of Lazarus, Peter denying Christ, and a small one on copper of Pyramus and Thisbe, are amongst his best performances.

**BRAND** (John Christian), born at Vienna, 1723; acquired some celebrity in Germany as a landscape painter: died about 1793.

**BRAND** (Frederick Augustus), born at Vienna, 1730, brother of John; painted several historical subjects and

landscapes, which are favourably spoken of in Germany.

**BRANDEL** (Peter), born at Prague, 1660, died 1739; was a scholar of Schroeter, whom he soon surpassed; painted several pictures for the churches at Prague and at Breslau: his colouring is natural, and his pencil free, but his shadows are sometimes too black; he designed with ease, and never overloaded his compositions with figures.

**BRANDENBERG** (John), a Swiss, born at Zug, 1660, died 1729; painted in oil and in fresco, and copied G. Romano in historical subjects and battle pieces; many of his works are in the churches and convents in Switzerland.

**BRANDHOF** (John Bernard), born at Ham, in Marksland, in 1738; was a pupil of Tako Hajo Jelgersma; he established himself at Haerlem, and painted large pieces for apartments, but did not produce any easel pieces. His style was that of landscape: he died at Haerlem in 1803.

**BRANDI** (Dominic), a Neapolitan; was a good designer, and a perfectly good colourist; in painting small birds and animals from nature he had the first place among those that made such things their profession.

**BRANDI** (Giacomo), born 1623, at Poli, near Rome; studied first under Semento, and afterwards Lanfranco, and painted some admirable pictures in the style of the latter. His principal works are in the churches, and other public edifices at Rome; amongst others, the St. Rona in the Ripetta, and the Forty Martyrs in the Stigmata, are favourable specimens: died 1691.

**BRANDMULLER** (Gregory), born 1661, died 1691; studied under G. Meyer, also at Paris under Le Brun; he painted grand historical subjects with great spirit and fire, and excelled in portrait painting, was fond of painting in an historical style, and

his colours retain their original beauty and strength : died 1691.

**BRANDON** (John Henry), born in Florence ; entered into the Society of Painters, at the Hague, in 1696, and went to live at Utrecht in 1708. He was a good portrait painter, and died in 1716.

**BRANDT** (Albert Jonas), born in Amsterdam in 1788, was a pupil of J. E. Morel ; and after the death of that painter, which happened in 1808, he worked for two years in the atelier of G. J. J. Van Os. In 1814 and 1816 he gained two gold medals, one for a painting of dead game, the other for a painting of fruit : he afterwards produced some beautiful works, which figure in the finest collections : he died in Amsterdam in 1821. The Museum at Amsterdam possesses a painting of a vase with flowers, by this artist.

**BRANT** (N.), born at the Hague ; was a pupil of Gaspard Netscher. He had early promised great superiority, when he was cut off by death in the flower of his age.

**BRASSEMARY** (William), is only known by a picture painted in 1657, which was in the Hotel de Ville at Amsterdam. John Van Dyck, in his catalogue of paintings still there, calls him the Stryker or Frotteur, one does not know precisely from what motive.

**BRASSER** (P. M.), born at Middleburg, was a good painter of birds, and in his portraits he was happy in his likenesses.

**BRAY** (Solomon), born at Haerlem, 1597, died 1664 ; painted a number of portraits, both large and small, for persons of distinction in the Netherlands, and is reckoned amongst the good artists of his time.

**BRAY** (Jacob), son of Solomon, an obscure painter, by whom he was instructed ; was uncommon skilful in describing naked figures, also in drawing on paper with black and red

chalk. A picture by him at Amsterdam, representing David playing before the Ark, is highly commended ; it is neatly finished, and still fresh in colouring : died about 1664.

**BREA** (Lodovico), a Genoese ; flourished about 1500 ; painted history : his works are chiefly in the churches at Genoa, painted on a small scale, and signed with his name, and though meagre in design, have a characteristic beauty in their heads, which stamps them as original, and a richness of colour which has not been impaired by time. The Murder of the Innocents at Saint Agostino is one of his finest productions.

**BREBIRTH** (Peter), born 1596 ; a French painter, whose works are not known in this country, and of whom we have no other account than that he painted and engraved his own portrait.

**BREDAEL** (Peter Van), born at Antwerp, 1630, died 1681 ; studied nature, and painted landscapes in the style of John Breughel, they generally represent elegant buildings, &c., the ruins of architecture in the vicinity of Rome, and although greatly admired are not equal to those of Breughel.

**BREDA** (Alexander Van), lived about 1700, at Antwerp ; painted Italian views, and markets, with a variety of cattle and figures, which are held in considerable estimation.

**BREDA** (John Van), son of Alexander, born at Antwerp about 1685 ; studied and copied the works of Wouvermans. He painted four pictures for Louis XIV., which, although an undisguised imitation of Wouvermans, are deficient in his purity of colour and exquisite touch ; his skies and distances are very blue, his landscapes are usually in the style of Breughel, and his conversations, historical figures, fairs, skirmishes, and battles, in the manner of Wouvermans : died 1750.

**BREE** (Matthew Ignatius van), born at Antwerp in 1773 ; a pupil of W. Schacken, having obtained the first prize at the Academy of Antwerp for an historical painting, went to Paris to improve himself, and in 1812 he sent to Amsterdam a picture of the young Athenians drawing lots to be delivered up to the Minotaur, which obtained the approbation of all the connoisseurs ; in 1813 and 1814 he exposed some very interesting pictures, the subjects taken from the history of the Low Countries. In the Hotel de Ville, at Leyden is a picture of the rebellion on account of the famine, at the moment the Burgomaster, Vander Werf, says to the inhabitants, "Take my body then, and divide it amongst you for food," for which he received a gold medal. In the exhibition of 1814, he had a cabinet picture from an episode in the life of the unhappy Duchess of Bavaria, and another of the Spanish Ambassador paying a visit to Admiral de Ruyter. He painted in Paris, the Death of Cato ; returning to his native place, the Departure of Regulus for Carthage ; the Baptism of St. Augustin, for a church in Antwerp ; the Duke of Brunswick on his death-bed ; and several others. He sent to the exhibition at Antwerp the first sketch of a large picture representing William I., Prince of Orange, in the presence of Hembyze and the mutineers, interceding for the Catholics arrested and detained in spite of the pacification in the year 1578, which he afterwards painted for the King, who presented it to the Hotel de Ville at Ghent, and made the artist a knight of the order of the Lion of the Netherlands. Several of his disciples also distinguished themselves, as Wappers, De Keyzer, &c. He died in 1839.

**BREE** (Philip James van), born at Antwerp in 1786, a pupil of his brother Matthew, attended the Academy of Antwerp, and continued his studies at Paris ; he visited Rome with his

fellow-countryman Riquier ; and after staying some time there, he returned to Paris in 1817. In the following year he produced the painting of Catherine de Medicis, and the young King Louis XIII. admiring Rubens painting in the Gallery of the Luxembourg, which was purchased by Louis XVIII. for his Gallery. He exhibited in 1812, at Ghent, Atala found by Father Aubry during a storm ; Vert-Vert ; the Atelier of Van Dael, a painter of flowers at Paris, his countryman and friend ; Maria Lickzinska, daughter of King Stanislaus, at the age of one year, saved by the Poles, and found again at the bottom of a trough ; and the interior of a Chapel of Saint Francis a Ripa Grande, at Rome ; these three last were exhibited in 1820 in Amsterdam. He also exhibited in Brussels, in 1836, the interior of the Church of St. Peter at Rome, which was purchased by the Belgic government. He died at Antwerp in 1840.

**BREEKVELT** (William), is said to have been a painter, but nothing is discovered of him interesting to art.

**BREKELENCAMP**, a Dutchman, born 1650 ; was a scholar of G. Douw, but formed his style by a mixture of that of Douw with Rembrandt. His pictures represent the interior of Dutch cottages, with figures, in which the airs of his heads have a natural expression ; his touch is light and spirited, and his works, which are to be found in the choicest collections in Holland and England, are held in considerable estimation.

**BREEMBERG** (Bartholomew), born at Utrecht in 1620, died 1660. Studied from nature ; painted small-sized landscape views of the environs of Rome, embellished with historical subjects, and enriched with architecture and ruins, which he touched with extraordinary freedom and spirit ; also some larger ones, in which he was not so successful : his pictures are rare, and highly esteemed.

**BRENTANA** (Simone), born at Venice, 1656. Studied under Tintoretto, to whose fire he added something of the dignity of the Roman school; but few of his pictures are in private collections. The Martyrdom of St. Sebastian, at Verona, is one of his most esteemed compositions: died about 1726.

**BRESCIA** (Francesco Giovanni Maria da), born at Brescia, about 1460, became a monk of the Carmelites, and painted several pictures for the church, and some fresco works in the cloisters of his order: died about 1510.

**BRENTEL** (Frederick), born at Strasburgh, 1570, died 1622. Painted historical subjects and landscapes; but we have no further particulars of his style.

**BRESCIA** (Leonardo), born at Ferrara, flourished about 1530. Painted history, and many of his works are in the convents of that city, of which the Assumption of the Virgin, an Annunciation, and the Resurrection, may be considered his best works.

**BRESCIANO** (Gioviti), born at Brescia, flourished about 1500; was a scholar of Gambari, and a reputable painter of history, in oil and in fresco. A picture of the Nativity, in the Church of St. Giovanni, at Savona, inscribed "Opus F. Hieronymi de Brixia Carmelitæ, 1519," is attributed to him.

**BREUGHEL** (Peter, the elder), called the Droll, from the whimsical subjects he painted; was born in the village of Breughel, near Breda, 1510; he was a disciple of Koeck, but paid more attention to the works of Jerom Bos. His subjects were wild and romantic scenery, views in the Alps, &c.; but his best pieces are village feasts and merry-makings, which he painted in a similar style to Velvet Breughel, but not so highly finished; he also painted attacks of banditti, and gipsies telling fortunes, and in these subjects he is only surpassed by

Teniers. The Building of the Tower of Babel, in the Emperor's collection at Vienna, is considered his chef-d'œuvre: he painted both in oil and in fresco.

**BREUGHEL** (Peter, the younger), son of the above, called Hellish, from the frightful pictures he painted; viz. Temptations of St. Anthony, Saul and the Witch of Endor, Orpheus charming Pluto and Proserpine, and such subjects as would admit of introducing imaginary infernal forms, as devils, spectres, witches, and all kinds of horrible shapes and appearances, and which, although freely pencilled, and not badly coloured, excite our disgust rather than our admiration: died 1642.

**BREUGHEL** (John), called Velvet Breughel, because he usually dressed in that material, younger brother of Peter, born at Brussels, 1565, died 1642; was a disciple of Goekint, painted wakes, fairs, &c. like old Breughel, but very superior in every respect. He painted many of the landscapes for Rubens' pictures, one of which, Adam and Eve in Paradise, the figures by Rubens, is considered his finest production. He also painted landscapes for Van Balen; and he was so neat and accurate in his small figures, that many of Steenwick's interiors and Momper's landscapes are decorated with them: his views in Flanders, and the trees, plants, and insects, are drawn and painted with the utmost precision. His first subjects were fruit and flowers, which he painted in garlands or festoons, and in which Rubens, and other eminent masters, inserted the figures.

**BREUGHEL** (Abraham), called the Neapolitan, born at Antwerp, 1692. He excelled in painting flowers and fruit, in which he made nature his guide; his colouring is warm and natural, and his touch broad and free: his pictures are highly esteemed.

**BEUKELAAR** (Henry, the younger), born at Amsterdam in 1809, was at

first a pupil of the learned historical painter, C. Kruseman, and afterwards of I. A. Kruseman, a skilful painter of portraits and of history. In 1830 he gained a silver medal, his work representing that of Van Spyck at the tomb of De Ruyter; that of the conversation of Countrymen on the Ice, and that of the Woman and Child of the Tyrol, give evidence of his fine talents. He was, unhappily for the arts, cut off in the flower of his age, in 1839.

BREVIL (Toussaint), with Bunel, two French painters, was employed by the King of France to finish the works which Primaticcio had left unfinished at the time of his death, about 1570. Brevil, who was a scholar of Martin Freminet, was appointed painter to the King, and painted, from his own designs, fourteen pictures of the labours of Hercules, besides many others in the palace of Fontainebleau. He accustomed himself to make his drawings first on paper, and then with the hand of a master to work them up to perfection: he died at an early age, in the reign of Henry IV. *Baldinucci*, par. 2. sec. 4. p. 174.

BREYDEL (Charles), born at Antwerp, 1677, died 1744, was a scholar of Rysbraeck, the landscape painter: his subjects were views on the Rhine, in the manner of Griffier; but he is more reputed as a painter of battle pieces and attacks of cavalry, &c, which he painted in the style of Velvet Breughel, and sometimes copied from the prints of Vander Meulen.

BREYDEL (Peter), called Francis by some, born at Antwerp, 1679, died 1750. Studied under Rysbraeck, and painted feasts, assemblies, and conversations with numerous figures finely executed, agreeably coloured, and in the habit of the times, and generally some of the military order; also portraits of a small size, agreeably coloured, and neatly finished,

which were so greatly admired, that he was made painter to the court of Hesse Cassel.

BRIL (Matthew), born at Antwerp, 1550, died 1584: painted landscape and history, was employed by Pope Gregory XIII. in the Vatican, where he painted several pictures in fresco.

BRIL (Paul), born at Antwerp, 1554, died 1626. Studied under Daniel Voltelmans, and was first employed in painting the tops of harpsichords; afterwards visited Italy with his brother, studied Titian, and having copied some of his landscapes, adopted his style, but sufficiently varied to be considered as his own. He painted several excellent easel pictures, which Annibal Caracci embellished with figures: he also assisted his brother Matthew in decorating the churches at Rome, and the palaces of Sixtus V. and Clement VIII. In the latter part of his life his landscapes were of a small size, frequently on copper, and exquisitely finished: his touch was free, yet firm, and his colouring sweet and tender, but occasionally a little too green.

BRIZZIO, or BRICCIO (Francesco), born at Bologna, 1574, died 1623. Studied first under Passerotti, and afterwards in the school of Lodovico Caracci, and painted history, architecture, views, and perspective, which were admired, not less for the majestic style of architecture than for the beauty of their colouring.

BRIZZIO (Filippo), son of the above. Studied under Guido, and painted history: his works are to be found in the churches at Bologna.

BRINCKMAN (Philip Jerome), born at Spire, 1709; studied under Delham, a landscape painter: landscapes were his favourite subjects; but he also painted history and portraits, in the latter of which he imitated Rembrandt, both in force and colouring: died about 1751.

BRIZE (Cornelius), a Dutch painter

of still life. His usual subjects were musical instruments, books, papers, ingeniously grouped, and painted with great fidelity: he also painted armour and basso-relievos, but excelled in the former subjects. One of his pictures in the Old Man's Hospital at Amsterdam, representing Old Age persecuted by Poverty, the figures by Grebber, and the still life by Brize, is a capital performance.

**BROMPTON** (Richard), an English portrait painter, and a scholar of Benjamin Wilson, visited Italy, and received some instruction from Raphael Mengs; at Venice he painted a picture representing a conversation piece, in which he introduced portraits of the Duke of York and several English gentlemen, then on their travels, which picture was afterwards exhibited at the rooms in Spring Gardens. Receiving but little encouragement in England as a portrait painter, he went to Petersburg in 1782, where he was well received: he died in that city in 1790.

**BROECK** (Crispin Vanden), born at Antwerp about 1550; was a disciple of Francis Floris, and painted history with some reputation.

**BROECK** (Elias Vander), born at Antwerp, about 1650; studied first under Ernest Stuken, and afterwards under Mignon, and painted fruit, flowers, frogs, and reptiles with tolerable success, and more in the loose and natural manner of De Heem than of his instructors; he usually designed and coloured every object from nature: died 1711.

**BROERS**, a Dutch painter of boorish frolics and merry makings, in which there is much character and low humour; the figures well grouped, and the back-grounds and distances well kept.

**BROOKING**, born about 1720, died 1759; an eminent English marine painter, as a painter of sea-pieces, not only excelled all his countrymen, but has not been equalled by any artist

that ever preceded him since William Vandewelde. He generally painted his name upon his pictures, which was carefully obliterated by the person to whom he usually sold them (a print-seller in Castle Street, Leicester Square); one of them, however, having been put into the window during the absence of the proprietor, it attracted the notice of a gentleman who was passing by, who advertised for him, and thus the artist became known; but he did not live long enough to profit by the circumstance.

**BRONCKHORST** (John Van), born at Utrecht, 1603; studied under Verburg, and afterwards under Peter Mattys, and painted the glass windows for the new church at Amsterdam; he afterwards became acquainted with Poelenberg, in whose style he painted several pictures, which were greatly admired.

**BRONCKHORST** (John), born at Leyden, 1648; had no master, but painted birds and animals of all kinds, wild and tame, in water colours, which he copied from nature with astonishing fidelity, and attained great celebrity thereby: died 1723.

**BRONCKHORST** (Peter Van), born at Delft, 1588; painted the interiors of churches and temples, which he ornamented with small figures of historical subjects; he also painted two large pictures for the Town House at Delft, one of which represented the Judgment of Solomon, and the other Christ driving the money-changers out of the Temple: died 1661.

**BRONZINO** (Agnolo), born in Florence, 1511; studied under Caracci, called Pontormo, and assisted him in his works in the chapel of San Lorenzo at Florence; he also studied the works of Michael Angelo, the grandeur of whose style is discernible in all his productions. He excelled in portraits, and painted, amongst other great personages, those of Dante, Boccaccio, and Petrarch: died 1580.

**BROUWER**, or **BRAUWER** (Adrian), born at Haerlem, 1608, died 1638; studied under F. Hals and Adrian Ostade, but adopted a style differing from both. His study was the ale-house, and his drunken associates the subjects of his pencil: they are admirably depicted, and his pictures are brilliant in colour, beautifully transparent, highly finished, and command very high prices.

**BROWN** (Robert), born in London, died about 1770; was a disciple of Sir James Thornhill, and worked under him on the cupola of St. Paul's, and was afterwards much employed in decorating several of the churches in London. He painted the altarpiece of St. Andrew Undershaft, and the spaces between the Gothic arches; also the Transfiguration in the church of St. Botolph, Aldgate, the figures of St. Andrew and St. John, and twenty-one figures on the sides of the organ for that of St. Andrew's, Holborn; also St. John the Baptist and St. John the Evangelist for the chapel of St. John's, Bedford Row.

**BROWN** (John), born in Edinburgh, about 1752; studied the works of Michael Angelo, Murillo, Titian, and Correggio, then came to London, and established himself as a portrait painter in blacklead pencil, small size, and died in 1787.

**BRU** (Mosen Vicente), a Spaniard, born at Valencia, 1682; studied under Conchillos, and painted several pictures for the churches in his native city, the most interesting of which are a Baptism of Christ, St. Francesco de Paula, and a Glory encircled by Saints: died 1703.

**BRUGGEN** (J. ver), a painter of flowers, composed his subjects with much taste: it is remarked, however, that his colours are rather too thickly laid on; but he imitated nature very closely.

**BRUGGIERI** (John Dominic), born in Lucca in 1678; was taken to Rome while a boy, and placed in the school

of Carlo Maratti, and having profited greatly by his instructions, after a long residence in that capital, he returned to his own country. Amongst his best productions may be reckoned those which he painted for the Fraternity of the most holy Trinity of that city: he died in the year 1754.

**BRUIN** (Anne Francis), was a relation and pupil of James Franquaert.

**BRUIN** (Cornelius de), surnamed Adonis, born at the Hague in 1652; was a pupil of Theodore Vander Schuur; he painted portraits, landscapes, plants, animals, insects, and water views with boats and figures. He went first to Germany and Italy, then through Asia Minor, Egypt, and the isles of the Archipelago; on returning to his country, he perfected himself under Carlo Loti, when he resolved on travelling again. In fact, he went to Muscovy, Persia, the Indies, the isles of Ceylon, Java, Bantam, &c.; he designed all that he saw remarkable in those voyages, and had them engraved at Amsterdam: he died in 1728, at Utrecht.

**BRUIN** (Cornelius de), born at Middleburg in 1768, was a pupil of M. Pierpes; he painted figures and flowers well: he died in that city in 1801.

**BRUINIX** (Daniel), born at Rotterdam in 1724. Studied first to become a Protestant pastor, but his taste changing, he became a painter of miniatures, and in that way painted many fans, some of which sold for 300 florins; the great number of portraits that he made in his life, hardly sufficed to procure him a comfortable existence: he died in his native city in 1787.

**BRUN** (Charles le), born at Paris, 1620, died 1690. Studied under Simon Vouet, but in style and manner somewhat resembled Annibale Caracci. He painted Magdalens, large size, and so beautifully depicted, that you might almost fancy that you could hear them weep; also painted the

**Battles of Alexander**, so universally known and admired; also **Hercules** destroying the horses of **Diomedes**; and others in the Orleans Collection. The airs of his heads are always the same, and his colouring though vigorous wants warmth, and partakes too much of the Roman school.

**BRUN** (Gabriel), brother of **Charles**, born in Paris, about 1625; studied painting under him, but never arrived at any eminence in the art.

**BRUNETTI** (Sebastian), born at Bologna; was a scholar of **Massari**, and afterwards entered the school of **Guido**, in whose manner he painted, but his colouring is rather cold and heavy; some of his works are in the churches at Bologna.

**BRUNI** (Domenico), born at Brescia, 1596, died 1666. Studied under **Sandrino**, and became a reputable painter of architectural views and perspective. Some of his works are in the churches and other public buildings at Brescia.

**BRUNI** (Giulio), born at Piedmont, flourished about 1625. Studied first under **Tavarone**, but preferring the style of **Paggi**, became his scholar, and proved a reputable painter of history.

**BRUNIAS** (Augustine), born in Italy; came to England, and in the years 1777 and 1779 exhibited at the Royal Academy some views in the island of **Dominica**, painted by him from designs made whilst there; also painted ornaments and landscapes for ceilings and panels.

**BRUNO** (John di), a Florentine, an inseparable friend of **Nello di Dino** and **Bonamico Buffalmacco** (the triumvirate of facetious friends that assisted **Boccaccio** so much in his writings), was a scholar of **Andrew Tassi**; he had the fancy to make his figures speak, so he wrote the words that he intended them to say, as if they were coming out of their mouth; he is mentioned amongst the Florentine painters in the year 1350. *Baldinucci*, sec. 2. p. 25.

**BRUSAFERRO** (Girolamo), a Venetian, painted with amazing facility, and ornamented in public the temples and palaces, and many of his works are dispersed all over Europe. He worked also in fresco, and the entablature of the chapel of the great altar of **Sta. Catharine** in Venice is by him; he worked with exactness and good colouring: he was living in 1766, not in an advanced age.

**BRUSASORCI**—See **RICCIO**.

**BRUSSELS** (Roger of)—See **VANDER WEYDE**.

**BRUYN** (Cornelius de), born at the Hague, 1652; travelled to Rome and Venice, studied under **Carlo Loti**, and painted portraits with some success: died 1611.

**BRUYN** (T. de) came to England in 1760, and painted landscapes with figures and cattle, but was principally celebrated for his imitations of basso-relievos, of which a splendid specimen may be seen in the chapel of **Greenwich Hospital**: died 1804.

**BUCKSHORN** (Joseph), born in Holland. Visited England in the reign of **Charles II.**, and became a pupil of **Sir Peter Lely**, whose works he copied in great perfection: also some of **Vandyck's** portraits, particularly that of the **Earl of Strafford**, which was in the possession of **Watson Earl of Rockingham**; he also painted the portrait of **Mr. Davenant**, son of **Sir William** and his wife. Died, aged 35.

**BUDD** (George), lived in London, painted landscapes, portraits, and still life; there is a picture by him of **Timothy Bennett** the patriotic shoemaker of **Hampton Wick**.

**BUDA** (Bernard del), a scholar of **Andrea del Sarto**, was employed on various occasions by his master, especially in painting the rebels that fled at the siege of the city of **Florence**; he lived in the year 1535. *Vasari in the Vita di Andrea del Sarto*, tom 1. p. 172.



**BUFFALMACCO** (Buonamico), born at Florence, 1262, was the disciple of Andrea Tassi, and is said to have been the first who introduced a label from the mouth of a person, to represent it as if speaking: his works are chiefly in the cathedral at Arizzo. Died 1340.

**BUGONI** (Pompeo), born at Rome, 1634, died 1679; painted history, highly finished, the heads well drawn and very natural.

**BUGIARDINI** (Giuliano), born at Florence, 1481. Studied under Michael Angelo, and painted history, but in endeavouring to imitate his bold style, he became hard in his outline, and disagreeable in his colouring. In the church of St. Francesco at Bologna, is a picture by him of the Marriage of St. Catharine: died 1556.

**BUGONI** (Thomas), a Venetian painter, the cupola of the altar of the sacraments in the church of Maria Mater Domini in Venice is by him.

**BULLINGER** (John Balthasar), born in the canton of Zurich, 1713. Studied first under John Simler, and afterwards under Giovanni Battista Tiepolo, an historical painter, but quitted that branch for landscape painting, in which he imitated the styles of Both, and of Berchem.

**BULTHUIS** (John), was born at Groningen, where he learned the first elements of design of H. Waringa; he then went to Amsterdam, and became a pupil of Juriaan Andriessen; and in 1785, obtained the gold medal, as the best designer of the Academy of Amsterdam; he also painted several fine landscapes of large dimensions: he died at Amsterdam at the commencement of the 19th century.

**BUNBURY** (Henry William), son of Sir William Bunbury of Mildenhall, Suffolk; is said to have excelled in caricature painting, and his pictures are usually well drawn: died 1811.

**BUNEL** (Jacques), born at Blois, 1558. Studied at Rome under Zuc-

chero; painted history at Rome and at Paris with great reputation, in the church of St. Augustine there is a Descent of the Holy Ghost by him, which N. Poussin preferred to all the pictures in Paris.

**BUNK** (James), painted candle-light pictures, landscapes and still life, but was chiefly employed in ornamenting clocks and other machinery: died about 1780.

**BUNNICK** (John van), born at Utrecht, 1654. A Dutch landscape painter, and scholar of Sachtleven; he visited Genoa, and was assisted in his studies by Tempesta, he afterwards studied under Carlo Maratti, Abraham Genoels and Ferdinand Vouet, and further improved himself by designing the scenery round Rome. He was made painter to William III., then Prince of Orange, whose palace at Loo was ornamented by him.

**BUNNICK** (Jacob van), died 1725, brother of John. Painted battle pieces with some reputation, but was greatly inferior to his brother, whom he resembled in style and colouring, although not in subject.

**BUNS** (John), was a portrait painter; that is all Houbraken says of him, and other researches can find nothing more.

**BUONACORSI**, called Pierino del Vaga, born in a village of Tuscany in 1500; was a disciple and assistant of Raffaele, and next to Michael Angelo is said to have been the first designer of the Florentine School, and was certainly in every respect equal to Giulio Romano, of which his frescoes of the Immolation of Isaac; the taking of Jericho; Joseph sold by his Brethren; Jacob with the Vision; the Drowning of Pharaoh, and others in the Loggia of the Vatican afford abundant proof; the Birth of Eve in St. Marcello at Rome is also an admired performance, and has much the air of the Florentine School; also the St. John at Tivoli, whilst every work of his in the palace of Prince

**Doria**, breathes the spirit of the school of **Raffaëlle**: died 1540.

**BUONACORSI** (Bernard Timante), a Florentine, scholar of **Vasari**, a painter, founder, ebony carver, and fanciful engineer, was of so universal a genius as to satisfy the vast ideas of **Francis Medici Grand Duke of Tuscany**: he flourished about 1586. *Vasari*, par. 3. lib. 2. p. 281.

**BUONAMICO** (Cristofano), born at Florence, 1272. Studied under **Andrea Taffi**, and painted history in conjunction with **Boccaccio** and **Calendrino**: died 1340.

**BUONCONTI** (John Paul), son of **Girolamo**, a rich silk merchant of Bologna. Having early shewed his inclination to painting, and dislike to his father's business, he left his home in 1680, and went to Florence, where he learnt drawing under **Bartolomeo Passarotti**, and painting under **Caracci**, and for his merit was styled the Prince of the Academy; his manner was round, sensible and correct. He subsequently went to Parma and studied the works of **Correggio**, and then passed to Rome under **Annibale Caracci**, but as he began to flourish, and his works became known he died, at the early age of forty-two, in the year 1605. *Malvasia*, par. 3. p. 573.

**BUONAROTTI** (Michael Angelo), born in Tuscany, 1474, died 1564; studied under **Ghirlandaio**. This sublime painter, whose works in fresco have been so frequently copied in oil by his disciples and others, and who may be regarded, not only as the founder of, but as the greatest master of the Florentine school that ever lived, was born in Tuscany, in 1474. His first great work, which he began in competition with **Leonardo da Vinci**, is known as the Cartoon of Pisa: it represents a number of soldiers bathing, who, on a sudden attack, are rushing out to defend themselves; it was intended to have been executed in fresco, which was prevented by the turbulence of the times. His first

essay in fresco was a series representing Theocracy, or the Empire of Religion, the Origin of the Human Race, and its progress to Society, which he executed for the chapel of **Sixtus IV.**; his next was the Last Judgment, for the same chapel; and his last were the Conversion of **Saul**, and the Crucifixion of **St. Peter**, which he painted for the chapel opposite to that of the Sistine, called the Paulina, from its founder, **Paul III.** It is now pretty certain that he never painted in oil, since two of those that were considered to have been oil paintings by him, are proved to be in distemper, whilst the **David** and **Goliath** in the Louvre is with more propriety attributed to **Del Piomba**, who frequently painted on stone or slate, whilst those of **Venus** receiving the Caresses of **Amor**, and the Samaritan Woman, it is now known were painted from his cartoons by **Jacopo da Pontormo**. **Battisto Franco** executed the **Ganymede** in oil, and **Julio Clovio** in miniature. The two Nunciate, altar-pieces in **St. John Lateran**, and the Church della Pace, are by **Marcello Venusti**, who also painted the copy of the Last Judgment for **Cardinal Farnese**, and all the cabinet pictures in private collections, and which have been so frequently repeated, such as the two Nunciate, Christ in the lap of his Mother, Christ in the Garden, Christ on the Cross, &c. are copied from his cartoons or designs. Sublimity of conception and grandeur of form were the elements of his style; character and beauty were admitted only as far as they could be made subservient to grandeur. In painting he contented himself with a negative colour, and rejected all meretricious ornament; his anatomy was sometimes ostentatious, and he met with herds of copyists, for whose folly it is still his fate to be censured.

**BUONAMICI**—See **TASSI**.

**BUONCONSIGLI** (Giovanni), born at Vicenza, flourished about 1497, and painted historical subjects for the

churches therein, of which the Madonna and Child attended by two Saints, is mentioned particularly.

**BUONTALENTI** (Bernardo), called dalle Girandole, born at Florence about 1536, died 1608. Studied oil painting under Salviati and Bronzino, and miniature painting under Clovio; his colouring is good, and there is a dignity of expression in his Madonnas, as well as in his portraits, but he is more celebrated as an architect than as a painter.

**BURGOS** (Don Isidoro y Mantilla), flourished from 1614 to 1676, and painted a series of whole length portraits from Henry II. to Charles II. in a natural spirited manner, and well coloured.

**BUONI** (Buono de), born at Naples, 1430, a disciple of Fiore, whom he assisted in his works, and after his death became one of the most reputable artists of his time. Many of his works are in the churches at Naples: died 1465.

**BUONI** (Silvestro de), born at Naples; was the son and scholar of Buono, and was also instructed by Zingaro; painted some considerable historical works for the churches in Naples: died 1480.

**BURCH** (Albert Vander), a portrait painter, born in Delft, in 1672, was, according to Houbraken, a pupil at first of John Verkolie, and afterwards of Adrian Vander Werf.

**BURGMAYER** (Hans, or John), born 1474. Studied under Albert Durer, and some of his works are much in the style of that master, and possess great merit.

**BURGT** (N. Vander), born at Brussels; was a painter of flowers and fruit, and excelled in that line, as much in the composition as in the painting. He also copied perfectly well the historical pictures of L. Jordaans: he lived about the middle of the eighteenth century.

**BURINI** (Antonio), born at Bologna,

1660, was a scholar of Canuti, and a reputable painter of history; his works are to be found in the churches and palaces at Bologna.

**BURNET** (James), born at Musselburgh in 1788, came to London in 1810, and on seeing the works of Paul Potter and Cuyp, he became ambitious of rivaling them; he therefore sallied out into the fields with his sketch-book in hand, and designed the picturesque objects that presented themselves to his notice. His subjects were Cattle going out in the Morning, Cattle returning Home in a Shower; Crossing the Brook; Breaking the Ice; Milking Time, &c., which he coloured true to nature, and according to the time of day and season of the year; his views are principally about Lee, in Kent, his figures and cattle well drawn, and his colouring bright and transparent: died 1816.

**BUSCA** (Antonio), born at Milan, 1625, was a scholar of Proccacini, in whose style he painted a Crucifixion, with the Virgin, Mary Magdalen, and St. John, equal to Proccacini; but he afterwards became a mannerist, and frequently painted the same subjects.

**BUSO** (Aurelio), born at Crema, flourished about 1520. Studied under Polidoro da Caravaggio, and Il Maturo, and assisted them in their works. He also ornamented the palace of Benzoni at Venice with some friezes and other works, in the style of Polidoro.

**BURRINI** (Giovanni Antonio), born 1656. Studied first under Canuti, but being enamoured of the style of Paul Veronese, he studied his works until he became a mannerist. Such is his picture of the Martyrdom of St. Vittoria, in the dome of the Mirandola.

**BUSSINI** (John Baptist), a celebrated painter of landscapes, was born in 1698. Many of his works were painted for foreigners, besides those for private persons in Rome; as he had a very fine taste, his paintings

were much sought after. He died in Rome in the year 1757.

**BUSTLER**, a Dutch painter of history and portraits, painted a picture of three Boors, the landscape behind by Lancrink, and a little dog on one side by Hondius.—*Walpole*, v. 3. p. 45. (Reign of Charles II).

**BUTI** (Lodovico), born at Florence, about 1600, was a scholar of Santo da Titi, on leaving whom he studied and imitated the works of Andrea del Sarto with great success. Several of his works are in the churches and palaces at Bologna, but his best production, the Miracle of the Loaves and Fishes, is in the gallery at Florence. In composition he was unequal to his master, but is by some considered superior to him in his colouring.

**BUTINONE**, born in the Milanese territory, flourished from 1484 to 1520, is said to have been an excellent painter of perspective; but his works are all perished, and no account of them remains.

**BUTLER** (Samuel), the Author of *Hudibras*, is said by Lord Orford to have painted some pictures, but possessed of little merit.

**BUTTERI** (Giovanni Maria), born at Florence, was a scholar of Agnolo Bronzini; he painted history with some reputation, but not equal to his master. His works are in the churches and convents at Florence: died 1606.

**BUYS** (James), born at Amsterdam in 1724, was a pupil of Cornelius Troost; he painted portraits, and pictures of other kinds, which he composed tolerably well: he died in his native city in 1801.

**BUYS** (Van), a Dutch painter of the seventeenth century, worked in the manner of Mieris, and of Gerard Douw; his compositions are highly spirited, and his draperies depicted with wonderful truth; his designs are pure, and his touch is finished, without being cold; but his paintings are but little known out of Holland.

**BUYTENWEG** (William de), born near Rotterdam, about 1600, a Dutch painter of conversation pieces, and landscapes, which he painted with considerable reputation; but his principal work represented the Triumph of William, second Prince of Orange.

**BYE** or **BIE** (Mark de), born at the Hague, 1612, was a disciple of Vander Does, a painter of landscape and cattle, whose manner he imitated, and his pictures are not without merit.

**BYER** (Nicholas), born in Norway, painted history and portraits, and was employed by Sir William Temple, at his house at Sheen, near Richmond. *Walpole*, v. 3. p. 81.

**BYLERT** or **BYLART** (John), born at Utrecht in 1603. Studied under his father, who was a painter on glass, and became a reputable painter of history and battle pieces; his pictures are usually smaller than life, ingeniously composed, and coloured with great vigour and effect: he was living in 1661.

**BYSS** (John Rodolph), a Swiss, born 1660, died 1738, painted history in oil and in fresco, usually allegorical or mythological subjects, which he enriched with animals, flowers, &c.; also easel pictures of historical subjects, in which he tried to imitate the style of Lairese, and the finish of Adrian Vander Werf; flower-pieces in the manner of Van Huysum, and landscapes in the cold tone of Breughel.

**CABEL**, or **KABEL** (Adrian Vander), born in Ryswick, 1631; he studied under Van Goyen; painted landscapes, with animals and figures, also seaports, generally designed from nature: his animals and figures in the manner of Castiglione, and his landscapes similar to Salvator Rosa; in colouring he sought to imitate Caracci or Mola, but sometimes painted with too brown a tone: his compositions are chiefly in the style of the Italian school: died 1695.

**CABEZALLERO** (Juan Martin de), born near Cordova, 1633, died 1673. Studied under Jean Carrenho, and painted history for the churches with considerable reputation: his principal works are, the Assumption of the Virgin, a Crucifixion, and an Ecce Homo.

**CACCIA** (Guglielmo), born at Novara in Piedmont, 1568; painted history in oil and in fresco, and with equal success: his style partakes more of the Roman than the Bolognese school. He painted some large pictures for the churches, the principal of which, are the Taking down from the Cross, the Raising of Lazarus, and the Miracle of the Loaves and Fishes; and his landscapes are in the manner of Paul Bril: died 1625.

**CACCIANEMICI** (Francesco), born at Bologna. Studied under Parmegiano, lived about 1530, was an amateur painter of history.

**CACCIANEMICI** (Vincenzio), born at Bologna about 1700. Studied under Primaticcio, whom he assisted in his works at Fontainebleau, and was also employed in conjunction with Il Rosso.

**CACCIANIGA** (Francesco), born at Milan in 1700. Studied in the school of Marc Antonio Franceschini, afterwards visited Rome, and obtained the patronage of Prince Borghese, for whose palace he executed some considerable works; but was principally employed in the churches and public edifices at Ancona: his most esteemed works are the Marriage of the Virgin, and the Last Supper.

**CACCIUOLI** (Giovanni Battista), born near Bologna, 1635; scholar of Domenico Mario Canuti. Painted history, and several of his works are in the churches at Bologna: died 1675.

**CACCIOLI** (Joseph Anthony), son of Giovanni Battista Caccioli. Studied three years under his father, and afterwards under Joseph Rolli, having learned design, he painted sometimes in oil, but his principal talent

was in fresco, for figures; he painted a great many in Florence, in Bologna, and many places, and particularly with his master in the church of St. Paul.

**CAELIO** (Bennet), a Portuguese painter, was so quick and industrious that he alone painted more works than had been made by all the painters before him that had flourished in Portugal, there not being a church, monastery or house in which something by his hand might not be found: he not only worked for the city of Lisbon, but for all the cities in the kingdom, as well as for those in the Brazils; and in spite of his quickness, there is not one of his known works in which freshness of colouring and beauty are not discernible, and every painting in his best manner is, by judges and professors, reputed good, among which we ought certainly to rank and esteem that painted by him in Lisbon, for the Fathers of the Monastery del Carmine, of "Captives redeemed from Slavery:" he flourished about the year 1680.

**CAGLIARI PAOLO**, or Paolo Veronese, born at Verona, 1532. Studied under A. Badile, and also contemplated the works of Michael Angelo and Raffaele; his taste was more suited to large than small compositions, and whenever his subject would admit of it, he introduced architecture, which was usually painted by his brother Benedetto, in grand style. His colouring is pure and chaste, lights and shadows well managed, but his figures are habited in the gorgeous draperies of the Venetian nobles, instead of an appropriate costume, and in his Feast of Simon and Levi, instead of patriarchal simplicity, they are represented with all the magnificence of Eastern kings. In his principal work, the Marriage of Cana, there are at least 150 heads: died 1588.

**CAGLIARI** (Benedetto), brother of Paul Veronese, born at Verona, 1538; painted much in the style of Veronese, whose works he enriched with

architectural subjects; also painted some compositions of his own, many of which are to be found in Venice: died 1598.

**CAGLIARI** (Carletto), son of Paolo, born at Venice, 1570; finished several works of his father's after his decease, and executed some excellent compositions of his own; the best of which are little, if at all, inferior to those of Paolo: died 1596.

**CAGLIARI** (Gabriele), also a son of Paolo, born at Venice, 1568; applied himself to painting historical subjects, and portraits, but not succeeding well, he abandoned the art: died 1631.

**CAGNACCI** (Guido), a Bolognese, born 1600; was a scholar of Guido, whose style he followed at an humble distance; at Bologna there is a Loretta, and a David, which has often been copied by other artists: died 1680.

**CAIRO** (Cav. Francesco), born at Milan, 1598; studied under Morazzone, and painted history in the style of Paolo Veronese, and sometimes Rubens, but in his portraits he most resembles Titian, and occasionally adopted a mixed style, partaking of Rubens and Paolo Veronese. His works are principally in the churches at Venice; and in a chapel at Pavia, there is one representing the Virgin, St. Catharine, and another Saint, which is beautifully designed and coloured in the style of Rubens: died 1674.

**CAIRO** (Ferdinando), born at Casal Monferrato, 1666. Studied under Franceschini, and assisted in painting the ceiling of the church of St. Antonio at Brescia: died 1682.

**CAJO** (William), a native of Breda. Studied with Francis Floris under Lambert Lombardo, and in 1540, his name appears in the catalogue of Flemish painters; he excelled in history and portraits, and obtained very high prices for his works. *Sandart*, p. 256.

**CALABRESE**—See **PIETI**

**CALABRES** (Marco)—See **CARDISCO**.

**CALAMECH** (Lazarus), of Carrara, a painter and sculptor, was a scholar

of Andrew Calamech, his uncle; when very young he worked two statues for the obsequies of Buonarrotti, which were much praised for their taste and spirit. *Vasari*, par. 1. lib. 2. p. 204.

**CALANDRA** (Giovanni Battista), was one of the earliest of the Mosaic painters; he executed several for St. Peter's at Rome, which being much damaged, have been taken down, and replaced by copies, also in Mosaic.

**CALANDRUCCI** (Nozzo), of Perina, a Florentine; came from the school of Andrew Tassi, where there was much sport and raillery. Buffal-macco and Nello di Dino gave Nozzo their company in painting, which gave room for Boccaccio to introduce them in his *Decamerone*: he flourished in 1340. *Baldinucci*, sec. 2. p. 64.

**CALANDRUCCI** (Giacomo), born at Palermo, 1646; was the scholar of Carlo Maratti, whose mode of colouring he imitated. He executed several considerable works for the churches and convents of that city, with a free and firm touch, and judiciously composed: died 1707.

**CALAVESE** (Maria), born at Rome, 1486, died 1542; painted history in oil and fresco with some reputation, but we have no further account of his works.

**CALCAR** or **KALCKAR** (John van), born at Kalckar, in the duchy of Cleves, 1499; was the principal scholar of Titian, whose style he imitated with the utmost precision, particularly in his portraits, which are often mistaken for the works of that master; he also imitated the works of Raffaele with great success; he painted a capital picture of the Nativity, in which the light proceeded from the infant: died 1546.

**CALCIA** (Guiseppe), a Piedmontese, flourished about 1675; painted history for the churches, but excelled in easel size pictures, of which one representing Christ praying in the Garden, is particularly noticed.

**CALDARA**—See **POLIDORO DA CARAVAGGIO**.

**CALDERARI** (Giovanni Maria), born at Peidenone, 1500; studied under Licinio, called Il Pordenone, and painted so closely in his style as to deceive the best judges. He also executed some considerable works in fresco for the churches in Venice: died 1564.

**CALEGARINO**—See **CAPELLINI**.

**CALENSE** (Cesare), a Neapolitan, flourished about 1590; was eminent as a painter of history, and one of his principal works representing the Descent from the Cross, is in one of the churches at Naples.

**CALETTI** (Guiseppe), called Cremonense, born at Ferrara about 1600; imitated Titian, and closely resembles him in his mythological subjects, and is often mistaken for him. His works may, however, sometimes be distinguished by his inattention to costume; in his Bacchanals, in which he sometimes introduced a modern gambol: died 1600.

**CALIAVARA, OF CARLEVARIIS** (Luca), born at Udina, 1665; he studied and copied the works of eminent masters, and excelled in sea-ports and landscapes, usually views about Rome and Venice, which he designed with truth and nature, and mostly enriched with elegant figures: died 1715.

**CALICI** (Achilles), born at Bologna about 1665; studied first under Prospero Fontana, and afterwards under Lodovico Caracci, whose style he adopted. Painted two side pictures of the grand altar in the church of St. Michael at Bologna, which are well spoken of.

**CALIMBERG** (Guiseppe), a German, about 1505; went to Venice, painted history in rather a sombre style, but not altogether without merit. One of his best pictures, the Battle of Constantine, is at Venice: died 1570.

**CALL** (John van), born at Nimeguen, 1655; his first attempts were

in copying the landscapes of John Breughel, Paul Bril and Willian van Nieulandt; he afterwards travelled through Switzerland to Italy, where he formed an ample collection of designs from the most picturesque views in the environs of Rome. He returned to the Hague, where he died in 1705; he studied attentively the principles of perspective and architecture, but his drawings are more esteemed than his pictures.

**CALLEGA** (Andre de), a Spaniard, born at Rioja, 1705; studied under Jerome d'Esquera, and painted history with great success, and was appointed painter to Ferdinand VI.: died 1785.

**CALVART** (Denis), born at Antwerp, 1555; painted landscapes first, from nature; afterwards visited Bologna, and studied under Prospero Fontana, carefully copying the works of Correggio and Parmegiano, and afterwards went to Rome and studied under Sabbattini, and from the works of Raffaello. His style is more of the Italian than the Flemish cast, his figures well grouped, touch delicate, and colouring pleasing; of his pictures in the churches the principal are Christ appearing to Mary Magdalen; a Holy Family, and St. Gregory converting the Heretics; there is also a fine picture in the Palazzo Nuzzi, of two Hermits, and one of the Nativity in the Pembroke Collection: died 1619.

**CALVI** (Lazzaro and Pantaleo), brothers, and sons of Agostino, one of the best painters of the old style; was born at Genoa about 1506, and were educated under Pierino del Vaga, on leaving of whom, they were employed in conjunction in the churches and other public edifices at Naples. One of their best works is in the Palavicini Palace at Naples, it represents the Continnence of Scipio, and is painted in a style worthy of Pierino himself: Lazzaro died in 1606.

**CALVI** (Giulio), called Il Coronato,

born at Cremona, about 1570; studied under G. B. Trotti, whom he closely resembles, but is not quite equal to that master: died 1596.

**CALVI** (Felix), of Genoa, Marc Anthony, Aurelius and Benedict, his brothers, were sons and disciples of Pantaleo Calvi, and nephews of Lazzaro, (in whose family painting and designing flourished for many years); they are all mentioned by *Soprani*, p. 75: flourished about 1560.

**CALVAN** (Don Juan), born at Saragossa, 1600. Painted history for the churches and monasteries there with considerable reputation: died 1658.

**CALVETTI** (Albert), a Venetian painter, was a scholar of Celesti: he worked in the church of St. Zacariah, belonging to the monks in Venice, and in the church of the Ascension: he died about the year 1708.

**CALZA** (Antonio), born at Verona, 1653. Studied under Carlo Cignani, but after copying several of the works of Borgognone, he adopted his style, and painted battle-pieces and landscapes; the latter in imitation of Gaspar Poussin: died 1714.

**CALZALAJO** (Sandrino del), a Florentine, and scholar of John Anthony Sogliano: gave strong indications from the freedom of his pencil of becoming a great painter, but was unhappily cut off in his youth.—*Vasari*, par 3. lib. 1. p. 198.

**CALZE** (Edward Francis), born at Lucca; visited England under the patronage of Lord Littleton, and painted in crayons; but we have no further account of his works.

**CAMA** (John Bernard), a Neapolitan. Painted in the church della Sapienza (of the College), the great altar-piece representing Christ disputing with the Doctors; in St. John Maggiore, in the chapel belonging to the family of Asmodei, the Descent from the Cross, with the Madonna supported by two Angels; in the conventual church of St. Lawrence, in the chapel of the Rocchi, the St.

Stephen stoned by the Jews; in the chapel of the family of the Rosa the Madonna with Christ in her arms, and at her sides St. John Baptist and St. Dominic; in the church of St. Dominic in the chapel of the Lenari, the Archangel Michael; in the church of the monks of St. Ligorno, the picture at the high altar of Christ's Ascension into Heaven, with others at the sides; and in the church of the Annunciation, a large painting representing the Annunciation of the Virgin Mary, all of them highly estimated, besides a great number for persons then living: he also excelled as a portrait painter: he flourished in the year 1550.

**CAMASSEI** (Andrea), born at Bevagna, 1602. Studied first under Domenichino, and afterwards under Andrea Sacchi, and his works are greatly admired for their elegance of design and sweetness of colouring. Two of his pictures, representing the Battle of Constantine and Maxentius, and the Triumph of Constantine, are splendid productions, and there is a fine picture of Venus and the Graces in the Pembroke collection, which is said to be by Camassei: died in 1648.

**CAMBERA** (Lactanzio), born at Cremona, 1584. Studied under Antonio Campi, and painted history with some reputation: his composition was spirited, and his colouring excellent: died 1616.

**CAMBIASO**, or **CANGIAGO** (Giovanni), born at Genoa about 1495, was a disciple of Gemini, and contemporary of Pierino del Vaga and Pordenone, and like them, a reformer of the Gothic style that had hitherto prevailed.

**CAMBIASO** (Luca, son of Giovanni), born near Genoa, 1527. Studied under his father, whom he soon surpassed; afterwards visited Florence and Rome, studied the works of Michael Angelo and Raffaele, and was much employed in the churches and other public edifices: his Martyrdom of



St. George, St. Benedetto, and the Rape of the Sabines, are highly extolled, particularly the latter, from the sumptuous architecture, beauty and spirit of the horses, and modest reluctance of the women, forming an assemblage of perfection that has rarely been surpassed. In the royal collection at Paris, is a Sleeping Cupid, as large as life; also Judith, with her attendant: the Pembroke collection also possesses a picture by him of Christ bearing his Cross, and there are many of his works at Genoa and in Spain: he died in 1585.

CAMBIASO (Orazio), son of Luca, studied under and assisted his father, whom he accompanied to Spain, and after his decease, was employed by Philip II. who bestowed marks of distinction upon him, and awarded him a pension: but we have no account of his works.

CAMERATA (Guiseppe), born at Venice, 1724. Studied under his father, a miniature painter of some reputation, whom he excelled greatly: died 1751.

CAMILLO (Francesco), born at Madrid, about 1635, son of Domenico, and a scholar of Pedro de la Cuevas, under whom he became a reputable painter of history. Amongst his best productions are mentioned, St. Mary; the Egyptian presented to the Virgin; a Descent from the Cross; and the Virgin; the latter in the church of St. John, at Madrid: his design was good, attitudes graceful, and colouring sweetly harmonious: died 1671.

CAMPAGNA (Hyacinth), a Bolognese: began from a child to copy from prints, and having exhibited a genius for painting, was introduced to the school of Brizio, sen. He learned with such facility the management of his pencil, that in many cases he taught the gentry and their sons, and on the death of Brizzio, engaged with Albani, and was, at the instance of Cardinal Santacroce, sent to Poland in the pay of the king Ladislaus, as

his painter, but not being able to bear the rigour of the climate, he shortly died. He flourished about 1625. *Malvasia*, p. 3. p. 547.

CAMPAGNOLA (Domenico), born about 1543, bred in the school of Titian: is said to have exhibited talents that excited the jealousy of his master; in fresco, he is said to have approached him nearly; in oil, still more so; and in landscape, to be little, if at all inferior: he excelled in painting the nude figure.

CAMPAGNOLA (Giulio), born at Padua, about 1530: excelled in miniature, and painted a few portraits in oil that were not without merit.

CAMPALASTRO (Lodovico), born at Ferrara: painted history for the churches there: the four best pictures represent the Repose in Egypt, the Adoration of the Magi, the Nativity, and St. Francis.

CAMPANNA (Tommaso), born at Bologna, was a pupil of Guido, and left proof of his talent in two pictures of the Life of St. Cecilia, which would not disgrace his preceptor.

CAMPANNA (Pedro), born at Brussels, 1503. Studied at Rome in the school of Raffaele, whose style he imitated with considerable success. Of his historical works, which he painted for the churches, his Nativity, Purification, and the Descent from the Cross, are considered the best: died 1570.

CAMPELLO, a native of the kingdom of Portugal, was sent to Rome to study painting under Michael Angelo Buonarrotti, where he made such progress in the art, that upon his return to his native country, he was made painter to king John III. and afterwards to Emanuel. In the grand cloisters of the church of Belem, a short distance from Lisbon, he painted the mysteries of Christ's Passion, well designed, and in a noble style, in which it is easy to perceive the hand of a master. He flourished about the year 1540.

**CAMPHUYSEN** (Dirk Theodore Raphael), born at Gorcum, 1586 ; was a pupil of Govertz, and painted small landscape views on the Rhine, with huts and ruinous buildings on the banks, boats and figures, neatly drawn and harmoniously coloured ; his scenes are mostly moonlight, and very scarce.

**CAMPI** (Galeazzo), born at Cremona, 1475 : is said to have been a disciple of Boccacini, but his style is an imitation of Perugino, but very inferior in design and expression, although good in colouring : his best production is his own portrait, which is in the gallery at Florence : died 1536.

**CAMPI** (Giulio, son of Galeazzo), born at Cremona, 1500, was educated under Giulio Romano, and afterwards improved himself by studying the works of Raffaele, to which he united the colouring of Pordenone and Titian : several of his paintings are in the churches at Cremona : died 1572.

**CAMPI** (Antonio Cavaliere), younger brother and scholar of Giulio : painted history in oil, and fresco, in the latter of which he vainly attempted the style of Correggio : his principal pictures are St. Paul raising Eutychus, and an altar-piece of the Nativity.

**CAMPI** (Vincenzio), younger son of Galeazzo, attempted history, but succeeded better in portraits and still life : died 1591.

**CAMPI** (Bernardino), born at Cremona, 1522. Studied first under Giulio Campi, and afterwards under Hippolita Costa ; also studied the works of Raffaele, Giulio Romano, and Correggio, and was chiefly employed in the churches in Italy, in which he executed some stupendous large works. In composition and design he resembles Giulio Romano, particularly in the naked figure and magnificent architecture with which his pictures are usually decorated. One of his best

works is a representation of St. John in the Wilderness : died 1584.

**CAMPIGLIA** (Giovanni Domenico), born at Lucca, 1692. Studied at Florence, under Tommaso Redi and Lorenzo del Moro, and afterwards at Bologna under Guiseppe del Sole ; painted historical subjects and portraits, and particularly excelled in drawing from the antique marbles : his own portrait by himself is in the gallery at Florence.

**CAMPINO** (Giovanni), born at Camerino about 1590, studied at Antwerp under Abraham Janssens, and on returning to Rome attached himself to the works of Caravaggio, whose manner he imitated.

**CAMPOLO** (Placido), born at Messina, 1693. Studied at Rome under Sebastiano Conca, but was more indebted to his study of the works of Raffaele, and of the antique marbles, than to the instruction of his master ; became distinguished as a painter of history, particularly in fresco ; one of his principal works, the ceiling of the Galleria del Senato, is admired for the ingenuity of the composition, and the correctness of the design : died 1743 (of the plague).

**CAMPORA** (Francesco), born at Genoa, 1712. Studied under Domenico Parodi, and painted history with considerable reputation, his colouring and composition were alike creditable to him : died 1763.

**CAMULLO** (Francesco), a Bolognese, was a faithful follower of Lodovico Caracci, upon whose designs he painted tolerably well some pictures in public, in 1620. *Malvasia*, par. 4. p. 577.

**CANAL OF CANALETTI** (Antonio), born at Venice, 1697. Studied under his father, a scene painter, then visited Rome, and designed from nature and the remains of antiquity, and on his return to Venice, drew several fine views of that city and its environs ; came to England, and painted a perspective view of the inside of King's College Chapel, Cambridge,

which was lately in the collection at Strawberry Hill : died 1768. His nephew,

CANAL (Bernardo), born 1724, studied under and painted some pictures in the style of his uncle, and afterwards went to Rome, where he assumed the title of Count Bellotti, and painted architectural views, and perspective, which were greatly admired : died 1780.

CANDARI (Guiseppe), born at Rome, 1630, died 1682. Studied under Carlo Maratti, whose style he imitated with great success. Many of his works are in the churches and public edifices at Rome.

CANDIDO—See WIT.

CANE (Carlo), born near Milan, 1618. Studied under Melchior Giliardini, and Morazzone, and adopted the style of the latter in his historical subjects ; also painted landscapes and animals in a manner peculiar to himself, and with great spirit : died 1688.

CANGIAGIO—See CAMBIASO (Giov.)

CANINI (Giovanni Agnolo), born at Rome, 1617. Studied first under Domenichino, and afterwards under Barbalunga ; painted several fine altarpieces for the churches at Rome, and had several commissions from Queen Christina, at Sweden : died 1666.

CANNERI (Anselm), of Verona, a disciple of John Carotto, painted many things, both in oil and in fresco, at Castel Franco, in the palace of Soranzi, and also in the city of Venice, and was held in great esteem as a painter : he flourished about the year 1500.

CANO (Alonso), called the Michael Angelo of Spain, was born at Grenada in 1600 ; he studied at Seville under Pacheco, and afterward under Juan del Castillo, and executed many admirable works for the churches and convents at Madrid ; his design was correct, and his colouring fine, but he sometimes overloaded his pictures with architecture.

CANOVA (Antonio), the celebrated sculptor, born at Passagno, in the

Venetian territory, in 1757. Not satisfied with shewing as the first sculptor of his age, prided himself upon his perfections in painting, of which the following are on record— a naked Venus, as large as life, in a reclining posture, holding a mirror ; a naked Venus, sleeping, and a Satyr crowned with vine-leaves peeping at her ; the Three Graces embracing, half life size ; a Mother with three Children, one lying in her lap, and the others playing around her ; a Female half undressed ; Cephalus weeping over Procris ; a Player on the Lute ; two Heads after the manner of Giorgione ; an Old Man's head, and his own portrait, the principal merit of which is said to lie in the colouring, the execution being very indifferent.

CANOZIO (Lorenzo), of Padua, painted but little, his genius being more attracted to sculpture and carving ; but his works in the seats of the choir in the church del Santo surprise one that so much could be performed alone by this ingenious painter and carver. He died in the year 1470. *Ridolfi*, par. 1. p. 73.

CANTARINI (Simone), called Simone de Cesare, born at Pesara, 1612, was first a disciple of Pandolfi, and afterwards of Guido ; then visited Rome, and for some time studied from the works of Raffaele, and the antiques, and by some is called another Guido, whom he approached very nearly. One of his pictures representing our Saviour standing on a globe, and attended by a cherubim, in the possession of Sir Robert Strange, is considered by him quite equal to any performance of Guido : died 1648.

CANTI (Giovanni), born at Parma, flourished about 1700, painted landscapes and battle-pieces, which were greatly admired, but in historical composition did not rise above mediocrity.

CANTOLFI or CANTOFOLI (Ginevra). This lady, born at Bologna, was the pupil of Elisabetta Sirani, and painted history with some reputation ; one of

her pictures, representing the Last Supper, is very favourably spoken of.

CANUTI (Domenico Mario), born at Bologna, 1620, was the scholar of Guido, and one of his favourite disciples; he painted many magnificent works for the churches, one of which, a Descent from the Cross, painted as a moonlight piece, and called the Notte del Canuti, has a most extraordinary effect; his picture of the Virgin and Saints is also a splendid production: died 1678.

CANZIANI (John Baptist), a Veronese painter, distinguished himself for his perfect likenesses in portraits. He left his country on account of a homicide in a duel in defence of his own honour, and after travelling through Italy, settled in Bologna, employing himself with reputation in his art. He lived about the year 1712.

CAPEL (William van), a painter of Utrecht, gave, in 1639, a picture to the hospital of St. Hiob, at Utrecht, the subject, Zachariah with the infant Jesus.

CAPELLO (Felix), born in Madrid, but the son of a Genoese, with the instructions of Vincent Carducchio, became a valuable painter, and in the royal palace executed many works which are esteemed for their beauty; he worked in the church of the Capuchin Monks, and in several houses and palaces, with great credit. He died in Madrid in 1658, aged 54. *Palomino*, p. 313.

CAPITELLI (Bernardino), born at Servia about 1617, was the scholar of Casolani, and afterwards of Manetti, but is little known as a painter.

CAPODORO—See PAGANINI.

CAPOLONGO (Antonio), born at Naples, flourished about 1490; painted several altar-pieces for the churches in Naples. One of his pictures, representing the Virgin and Child, with a glory, is favourably spoken of.

CAPORALI (Julius), of Perugia, mentioned by Baldinucci, son and dis-

ciple of Benedict, who was the pupil of Perugino, imitated his father in painting, who, having abandoned painting for architecture, the son followed his example in that also. He flourished about the year 1540.

CAPPANA, a Senese painter, worked with Dominic Peccori Aretino, and likewise painted by himself many fronts of palaces and houses in chiaroscuro; it is believed that he was taught by Balthasar Peruzzi, with whom he lived in great familiarity: he flourished about 1536. *Vasari*, par. 2. p. 356. par. 3. lib. 1. p. 150.

CAPPELLA (Simon), born at Naples, 1591. Studied at Rome under Annibale Caracci, and on his return, painted sacred history with great success: died 1641.

CAPPELLI (Giovanni Antonio), born at Brescia, 1664, was first the scholar of Ghiti, and afterwards of Passinelli; then visited Rome, and studied under Baccici, and painted history for the churches, chiefly in fresco, his works are highly esteemed.

CAPPELLI (Francesco), born in Modena, was educated in the school of Correggio; afterwards went to Bologna and was chiefly employed in painting for private collections. One of his pictures, representing a Madonna, is perfectly in the style of Correggio in every respect.

CAPPELLINI (Gabriale), called Il Caligarino, born at Ferrara. Studied under Dosso Dossi, and painted history for the churches; his best works are a picture of St. Peter and St. James, and a Madonna with Saints.

CAPPELLINI (Giovanni Domenico), born at Genoa, 1580. Studied under G. B. Paggi, and was a successful imitator of his style, though less dignified in his composition: died 1651.

CAPURRO (Francesco), born at Genoa. Studied under Domenico Fiaselli, and afterwards at Naples, under Spagnoletto, whose style he adopted, and was employed some time at the Court of Modena: died young.

CARACCI (Lodovico), born at Bologna, 1555; studied under Fontana, and also studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice; Passignano and Andrea del Sarto, at Florence; Giulio Romano, at Mantua; and Parmegiano and Correggio, at Rome, but always preferred those of Correggio, whom he endeavoured to imitate. He painted history, and particularly excelled in religious subjects; his drawing is correct, the airs of his heads graceful, and colouring excellent, a breadth of light and shadow, simplicity of colouring and solemn effect of twilight pervades his pictures, and is better suited to the subjects he handled than the brilliancy of sunshine which enlivens the pictures of Titian. He painted both in oil and in fresco, and a fine *Ecco Homo* in the latter, in which Pilate is represented washing his hands, is at Bologna, where there are many other excellent pictures by him, particularly one of John the Baptist, the Transfiguration, and the Conversion of Saul: died 1619.

CARACCI (Agostino), elder brother of Annibale, born at Bologna, 1558; studied first under Fontana, then under Passerotti, and afterwards became the disciple of Lodovico, and assisted his brother in his memorable works in the Farnesian Gallery, and in painting fabulous subjects, few of which latter are now to be met with, and it is believed that many of his pictures of that kind pass for the works of Annibale. One of his most celebrated paintings is the Communion of St. Jerome, at Bologna; and many others are now in the gallery of the Louvre: died 1602.

CARACCI (Paolo), a Bolognese, was more memorable as being the brother of Lodovico Caracci than for his own works, being too much addicted to wine. In the Madonna of S. Colombo, in Bologna, his hand is seen in Jesus and John when children playing.

CARACCI (Annibale), born at Bo-

logna, 1560; was the disciple of his cousin Lodovico, and studied the works of Titian, Tintoretto, and Paolo Veronese at Venice, those of Correggio at Parma, and the antiquities and compositions of Raffaele at Rome. He was more adapted for poetical or profane subjects than for sacred; and his manner partakes more of the style of M. A. Buonarroti, and of the antique or Roman, than of the Bolognese school. He excelled also in landscape, and painted several in which the figures are only accessory; and we have nothing superior in grandeur to his scenery, choice of forms, aerial tints, and spirited execution. The most celebrated easel picture by him, representing the Descent from the Cross, is in the collection of the Earl of Carlisle. There is a grand composition by him at Loretto, representing the Birth of the Virgin, and one in the Dresden Gallery, of St. Roche distributing his wealth to the poor: died 1609.

CARACCI (Antonio), called *Il Gobbo*, born at Venice, 1583, natural son of Agostino; studied under Annibale, whose spirited touch and beautiful expression he imitated closely; he painted several works in fresco of the life of the Virgin and the Passion of our Saviour, and bid fair to excel the whole of the Caracci family: died 1618.

CARACCI (Francesco), called *Franceschino*, born at Bologna, 1595, brother of Annibale and Agostino, and the disciple of Lodovico, whom he attempted to rival; he was a good designer of naked figures, but somewhat deficient in his colouring: died 1622. Some of his works are in the churches at Bologna.

CARAGLIO (Giovanni Giacomo), born at Verona, 1512, studied under Antonio Raimondi, but no description is given of his works: died 1560.

CARAVAGGIO (Polidoro Caldara da), born at Caravaggia, in the Milanese

States, in 1495 ; was a disciple of the school of Raffaello, by whom he was employed to paint the friezes in the Vatican, in which he rigidly observed the forms and costumes of the ancients, and gave to the heads, draperies, and attitudes of the figures the semblance of Athenian art, but unfortunately, from exposure to the air, his frescoes are for the most part destroyed ; of his other works, the history of Niobe, and two subjects of the Life of the Magdalen, with a beautiful landscape, were considered the ornaments of the Vatican ; an oil picture of Christ bearing his Cross is in the great church at Messina.

CARAVAGGIO (Michael Angelo), born in the village of Caravaggia in the Milanese States, 1569 ; was first employed in making paste for the fresco painters ; then painted likenesses, with a servile obedience to nature, copying even her defects ; his saints and heroes, resembling the porters who served him for models ; afterwards visited Venice, and adopted the style of Giorgione ; from thence went to Rome, and was employed in painting fruit and flowers ; having painted a picture of the Gamester, which was seen by Cardinal del Monte, he took him into his service ; at the Spada Palazzo is a picture of Saint Anne with the Virgin by her side employed in female work, but the figures are as mean as their dress ; another picture of the Virgin, with two Pilgrims at Loretto, has the same characteristics ; there is also a picture by him in the palace of the Borghesi, of the Supper at Emmaus ; a St. Sebastian in the Campidoglio, and Hagar and Ishmael in the Pamphilo Collection ; but his masterpiece, of the Entombing of Christ, is now in the Louvre : died 1609.

CARACCIUOLI (Giambattista), born at Naples, 1580 ; studied first under Imperato, and next under Michael Angelo Caravaggio, whose vigorous style he followed ; but afterwards

visited Rome, and adopted that of Annibale Caracci, and imitated him so closely, that his pictures are sometimes mistaken for the works of Annibale ; his best pictures are a Saint Cecilia, the Assumption of the Virgin, and a Saint Carlo : died 1641.

CARAVOGLIO (Bartolomeo), born at Piedmont ; flourished about 1670 ; is said to have been a scholar of Guercino, which is doubted, his lights being less lucid, and his shadows less deep ; his best production is the Last Supper, in the church of Corpus Christi, at Turin.

CARBAJAL (Luis de), born at Toledo, 1534 ; studied under Don Juan de Villoldo, and was employed by Philip II. in the Escorial ; also painted a grand altar-piece of the Nativity, and several others for the churches of Madrid and Toledo : died 1591.

CARBONE (Giovanni Bernardo), born at Genoa, 1614 ; studied under Giovanni Andrea de Ferrari ; painted history in good style, but excelled in portraits, which he painted much in the style of Vandyck : died 1667.

CARBONCINO (John), a Venetian Cavaliere, and a painter ; after having studied in Venice, went to Rome to improve himself, where he worked with applause. Upon his return to his country, he had many commissions, both public and private ; and in the church of the Hospital of Pity he painted on a large canvas Saint Anthony the Preacher, a work worthy of esteem.

CARBONI (Francesco), born at Bologna ; was the scholar of Tiarini, but imitated the style of Guido ; his best works are at Bologna, of which a Crucifixion, the Entombing of Christ, and the Death of St. John the Baptist, are quite in the manner of that celebrated master.

CARDENAS (Bartolomeo de), born in Portugal, 1547 ; went to Madrid when young, and painted history for the churches and convents there, and

at Valladolid, with considerable reputation : died 1606.

**CARDI** (Lodovico, called Cigoli and Civoli), born in the Castle of Cigoli, at Florence, 1559 ; was a scholar of Allori, and afterwards under Santo di Titi, and studied at Florence the works of M. A. Buonarroti and Andrea del Sarto and Pontormo, but particularly those of Correggio, whose style he approached so closely, that by some he is considered nearer than Caracci, Schidone, or the Baroccio ; he painted two fine pictures of Venus and the Satyr, and the Sacrifice of Isaac, for the Grand Duke of Lombardy : died 1613.

**CARDISCO** (Marco), called Il Calabrese, born in Calabria, flourished about 1508 ; is supposed to have been a scholar of Polidoro di Caravaggio, in whose style he painted with considerable reputation ; one of his best works is a Descent from the Cross in one of the churches at Naples : died 1542.

**CARDUCCI** (Bartolomeo), born at Florence, 1560 ; studied under Federico Zuccherro, and painted history chiefly in fresco ; he painted many altar-pieces for the churches, and was employed in the Escorial, and for the palace at Madrid, and of the Prado, the principal of which are the Last Supper, the Circumcision, and the Descent from the Cross, which last is considered equal to any of the productions of Raffaele : died 1610.

**CARDUCCI** (Vincenzio), born at Florence, 1568 ; was the brother of Bartolomeo, by whom he was instructed, and whom he accompanied to Spain, and after his decease finished several of his works ; he also executed a number of pictures for the churches and palaces, amongst which the Warning to St. Joseph, the preaching of St. John, and a St. Antonio, are considered the best : died 1638.

**CARI** (Francis), a native of Seville, under the instruction of his

father became an expert and skilful painter ; he worked not only in Seville, but in Madrid : where, in the church of St. Isidore, the protector of Madrid, he painted various acts of the life of that saint, a work well executed : he died in 1667 at the age of 36.

**CARIANI** (Giovanni), born at Bergamo, 1510 ; painted history with considerable reputation ; in the church of St. Gotardo, at Bergamo, is a grand picture by him representing the Virgin and Child in the clouds surrounded by Angels, composed in a charming style, and well coloured ; he was also highly celebrated as a portrait painter.

**CARLEVARIIS** — See **CALIAVARA** (Luca).

**CARLIER** (J. William), born in Liege in 1640 ; was a pupil of Doufflest and of B. Flemael ; in the Carmelites' Church, at Liege, is a painting by him of the Adulteress taken before Jesus Christ ; some of his works are in the galleries of St. Petersburg and of Dusseldorp : he died at Liege in 1675.

**CARLIERI** (Alberto), born at Rome, 1672 ; was a pupil of Guiseppe de Marchi, and afterwards of Padre Andrea Pozzo ; he excelled in painting architectural views, which he enriched with beautiful historical figures.

**CARLISLE** (Anne), an English portrait paintress, lived in the reign of Charles II., and was celebrated for her copies of the Italian Masters : died about 1680.

**CARLONI** (Andrea), son of Giovanni Battista, born 1639 ; assisted his father in his works, and also executed some magnificent compositions of his own in fresco : died 1680.

**CARLONI** (Giovanni Battista), born at Genoa, 1590 ; studied under Passignano, and became eminent as a painter in fresco : his works are at Rome, Florence, and Milan : amongst

which are the Adoration of the Wise Men, the Entrance into Jerusalem, the Resurrection and Ascension, and the Feast of Pentecost : died 1630.

CARLONI (Giovanni), younger brother of Giovanni Battista, born at Genoa, 1594 ; studied under Passignano, and assisted his brother in the cathedral at Genoa ; his principal works were the Presentation in the Temple, and Christ disputing with the Doctors : died 1680.

CARLONI (Thaddeus), a painter, sculptor, and architect, born in Rono, a territory of the lake of Lugano ; having studied under John his father, perfected himself in Rome, and established himself in Genoa, where he did not want for employment. He established a school for painting in his house. He died 1613. *Soprani*, p. 293.

CARLONI (Carlo), born at Como, 1686 ; studied under Giulio Qualio, and afterwards visited Rome and Germany, but we have no account of his works as a painter : died 1775.

CARMENTON (George), born in Lyons, was a scholar of Francis Stella ; he painted history very well, but his principal talent was in painting ceilings, rooms, and halls, particularly when joined with architecture and perspective. *Felibien*, par. 5. p. 119.

CARNIO (Antonio), born in the Friuli ; studied first under his father, an artist of no note, and afterwards at Venice, from the works of Tintoretto and Paolo Veronese ; he adopted a bold and effective style of composition, and a tender and harmonious colouring, and executed many fine works for the churches and public edifices, and several easel pictures for private collections : died about 1690.

CARNOVALE (Domenico), born at Modena ; flourished about 1564 ; excelled in painting architectural views enriched with figures, cor-

rectly drawn, and touched with neatness.

CARNULI (Fra. Simone da), lived at Genoa about 1519, and painted several pictures for the convent of his order, the two principal of which are the Last Supper and the preaching of St. Anthony, also architectural views, with small figures, which are much esteemed for their aerial perspective and degradation of tint.

CARO (Francesco Lopez), born at Seville, 1592 ; studied under Pablo de la Roelas ; he painted several pictures of the victories of Charles V. in the palace of the Prado, and excelled in portrait painting : died 1662.

CARO (Francesco, son of the above), was a scholar of Alonso Cano ; painted history, and one of his principal works, the History of the Virgin Mary, is at Madrid : died 1667.

CAROLI (Pietro Francesco), born at Turin, 1638 ; studied at Venice, at Florence, and at Rome ; his subjects were the interiors of churches, which he embellished with figures, correctly designed and admirably coloured : died 1716.

CAROSELLI (Angiolo), born at Rome, 1573 ; studied under M. A. Caravaggio, whose bold and vigorous colouring he imitated closely, but with a graceful elegance of design not possessed by that master ; he was chiefly employed in easel pictures and portraits, he also possessed an extraordinary talent of copying the works of celebrated masters, and in painting pasticci.

CAROT, according to Strutt, resided at Rome about 1585, and etched a small upright plate representing St. Francis holding a cross, which from its bold and spirited style appears to have been the work of a painter.

CAROTO, or CAROTTO (Giovanni Francesco), born at Verona, 1470 ; studied first under Liberale Veronese, and afterwards under Mantegna.



He first painted easel pictures, in which he approached Mantegna so closely, that his master used to sell them as productions of his own; in his larger works he is grander in style, and more harmonious than Mantegna, and equally celebrated for his portraits: died 1546.

CAROTO (Giovanni), brother of the above, by whom he was instructed, and whose manner he imitated, both in his historical pictures and portraits, but not equal to his brother; he also painted the remains of antiquity, particularly the famous amphitheatre near Verona, and was much employed by the nobility: died about 1550.

CARPACCIO (Vittorio), flourished at Venice about 1500; worked for the churches and other public edifices in Venice, in competition with Bellini, and in the dry gothic style of the time.

CARPACCIO (Benedetto), supposed to have been a son or nephew of Vittorio; painted history for the churches, one of which, the enthroning of the Virgin, in the church of the Rotonda, for beauty of colouring and expression is equal to most pictures of that period: it is dated 1537.

CARPI (Ugo da), born in Rome, 1486, died about 1530; of his works as a painter but little is known.

CARPENTERO (John Charles), born at Antwerp in 1784, a pupil of Van den Bosch, and of M. Van Bree; was a painter of history and landscapes; exhibited in Antwerp in 1819 a beautiful landscape, in the foreground of which were two cows feeding, watched by a young shepherd; in the second some sheep with their shepherd, in the back-ground a range of lofty woody mountains in the distance. He died at Antwerp in 1823.

CARPENTIER (Adrian), a Swiss; settled in England about 1760 as a portrait painter; one of his best performances is a portrait of Roubilliac, from which there is a good

mezzotinto print by Martin: died about 1778.

CARPI (Girolamo da), born at Ferrara, 1501; studied under Garofola, and afterwards copied the works of Parmegiano and Correggio so closely, particularly the latter, that many of his works were, and probably still are, taken for that master's; he also painted many compositions of his own for the churches, in which he displays a mixture of the Roman and Lombard style: died 1556.

CARPI (Giuseppe), born at Bologna, 1664, died 1713; painted architectural subjects and views in perspective with considerable taste, and well coloured.

CARPINONI (Domenico), born at Bergamo, 1566; studied at Venice under Palma, and copied his works and those of Bassano; he afterwards painted some compositions of his own, which are correctly designed and vigorously coloured, the principal of which are the Birth of the Baptist, the Descent from the Cross, the Transfiguration, and the Adoration of the Magi: died 1658.

CARPINONI (Martiale) born at Clusone, 1644, grandson of Domenico, by whom he was instructed, and afterwards under Ciro Ferri, painted several altar-pieces and other works for the churches with some reputation, amongst which are a Nativity, and the Baptism of Christ: died 1722.

CARPIONI (Giulio), born in Venice, 1611; studied under Varotari, called Paduanino, and, like him, followed the splendid style of Paolo Veronese. He usually painted easel pictures of Bacchanals, Sacrifices, and such subjects as admitted of numerous figures, and in which he was without a competitor; his historical subjects are mostly in the churches of the Venetian States: died 1674.

CARPIONI (Carlo), son of Giulio, was instructed by his father, and painted in his style, but was more

distinguished as a portrait painter. In the Council Chamber at Vicenza are some excellent groups of the portraits of the magistrates by him.

**CARRARI** (Baldassare), born at Ravenna, flourished about 1512; studied under Rondinello, and executed some works for the churches, the principal of which is a picture of St. Bartholomew.

**CARRANDINI** (Paolo), a Modenese, an excellent designer of portraits in miniature, adorned with laurel, which the native nobility of Rome wore when abroad. He died early. *Vidriani*, p. 146.

**CARRÉ** (Francis), born in Friesland, 1630, excelled in landscapes and village festivals, his works are little known except in his own country: died 1669.

**CARRÉ** (Henry), born at Amsterdam about 1657; studied first under Jurian Jacobsq, and afterwards under Jaques Jordaens. He decorated the palace at Friesland with several fine landscapes, huntings of the wild boar, and other animals, in the manner of Snyder; he also painted peasants attending sheep or herds of cattle, and sometimes conversations, in an agreeable style, the figures and animals well designed, touched with great spirit, and agreeably coloured: died 1721.

**CARRÉ** (Michael), younger brother of Henry, born at Amsterdam, 1666; studied first under his brother, and afterwards under Nicholas Berghem, but preferred and adopted the style of Vander Leaw. He sometimes decorated large saloons with landscapes, storms, lightning, destroying castles and towers, tearing up trees, and similar subjects of terror: died 1728.

**CARRENNO** (Don Juan de Miranda), born at Abiles in Spain, 1614; studied under Pietro de las Cuevas, and painted fresco in a tone of colouring between Titian and Vandyck, excelling all his countrymen, except Murillo, in the tenderness of his carnations;

he excelled also in portrait painting: died 1685.

**CARRETTI** (Domenico), born at Bologna; master unknown. He painted several easel pictures on historical subjects; also some large ones for the churches, the principal of which is a Virgin and Child, and St. Theresa.

**CARRIERA** (Rosalba), born at Chi-ozza, 1675; first learnt to paint in oil, but quitted that branch for crayon painting, which she carried to great perfection. Her portraits are elegantly designed, and extremely natural in colouring, and her Madonnas and other sacred subjects are dignified and expressive: died 1757.

**CARRUCCI**—See PONTONE.

**CARSTENS** (Asmus Jacob), a Swede, born near Sleswick; practised as a portrait painter, and occasionally painted history. One of his pictures, an Adam and Eve, from Milton, was purchased by the Crown Prince; afterwards visited Rome, and studied with attention the works of Raffaele and Michael Angelo, and in imitation of the former painted the subjects of *Oedipus Tyrannus* from Sophocles, and several other large works: died 1798.

**CARTISANI** (Nicholas), of Messina, born in 1670; painted figures and landscapes in good taste: in a chapel of the church of Sta. Agatha is a painting of Sta. Lucy by his hand. He also painted several beautiful landscapes with fords, and with figures in oil, which were highly esteemed: he died in Rome in 1742.

**CARTER** (George), born at Colchester, in Essex, though a very indifferent artist, had no mean opinion of his own abilities; he called himself an historical painter, and presented an altar-piece to the church of St. James, at Colchester, representing the Adoration of the Shepherds, which possesses little merit, if any: died 1795.

**CARVER** (Robert), born in Ireland; was a scene painter at Drury Lane and Covent Garden Theatres; also

an excellent painter of landscapes and marine views: died 1791.

**CASALI** (Andrea), born at Civita Vecchia, about 1720, is supposed to have studied under Sebastian Conca; visited England about 1748, and was much employed in decorating the seats of the nobility; also painted several historical subjects: died about 1770.

**CASALINI** (Lucia). This lady, born at Bologna in 1677, was instructed by Guiseppe dal Sole; she first practised historical painting, but was more successful in portraiture. Her own picture is in the Florentine Gallery: died 1721.

**CASANOVA** (Francesco), born in London, 1732; went to Venice, and studied under Francesco Simonini, a painter of battle pieces in the manner of Borgognone, whose style he adopted: besides battle pieces, he also painted landscapes with figures, and cattle, marine, and pastoral subjects.

**CASARI** (Francis), of Verona, acquired in the schools of that country the first rudiments of his art, but being desirous of further improvement, he went to Venice, where he set himself to follow the style of Tintoretto in small pictures, with a quantity of figures, which he did with the judgment and spirit of that renowned master; he was prevented from fulfilling the reasonable hopes entertained of his abilities by an early death.

**CASAUBON** (Frederick), born in Germany, 1623; studied at Amsterdam, and afterwards at Paris, under Charles le Brun: next visited Italy, and attempted the style of N. Poussin; but not succeeding in history, he came to England, and applied himself to portrait painting: died 1690.

**CASELI** (Padre), and Padre Philip Maria Caletti, both of them regular priests, painted from the story of the Serpents in St. Silvester, in Monte Cavallo in Rome. *Titi*, p. 258.

**CASEMBROT** (Abraham), a Netherlander, flourished about the middle of the 17th century; went to Sicily, and distinguished himself at Messina as one of the ablest artists of his time in painting landscapes, marines, sea-ports, and storms: he occasionally painted history, and gave proof of no mean talent in three pictures representing subjects from the Passion of our Saviour, in the church of S. Giovacchino at Messina.

**CASES** (Peter James), born in Paris, 1676, died 1754; studied first under Houasse, and afterwards Bon Boullogne, and may be considered one of the first painters of the French school. One of his principal productions is a Holy Family, at St. Louis de Versailles; and the King of Prussia has two pictures by him in the style of Correggio. He excelled in painting horses, and was fond of introducing them into his pictures: his drawing is correct, and his compositions occasionally grand: but his works, although generally well coloured, are very unequal.

**CASOLANI** (Alessandro), born at Sienna, 1552; studied under Roncalli, and became a reputable painter of history. His works are chiefly in the churches of Sienna, one of which, the Martyrdom of St. Bartholomew, was much admired by Guido: died 1606.

**CASOLANI** (Ilario), by some called Mancini, the son and disciple of Alessandro, whom he assisted in his fresco works, and also painted several pictures in oil for the churches, but not equal to his fresco paintings.

**CASSANA** (Giovanni Francesco), born at Genoa, 1611; studied under Strozzi, and painted historical subjects and portraits, but excelled in the latter: died 1691.

**CASSANA** (Nicolo), called Nicoletto, eldest son of Giovanni, born at Genoa, 1659; studied under his father, and assisted him in his works; painted historical subjects, one of

which, the Conspiracy of Cataline, consisting of nine figures as large as life down to the knees, the two principal figures holding a cup of blood in their hands, is in the Gallery at Florence. He also painted the portraits of the Grand Duke of Tuscany, and the Princess Violante, his consort, and on coming to England, that of Queen Anne, and many of the nobility: died 1713.

CASSANA (Abatte Giovanni Agostino), called L'Abate Cassana, brother of Nicolo, born at Venice, 1664; studied under his father, and painted history and portraits with considerable skill, but preferred animals and fruit, which he painted in the style of Castiglione, imitating with the utmost precision the varied plumage of the birds, and the hair of the different animals: died 1720.

CASSANA (Giovanni Battista), younger son of Giovanni Francesco; painted history, but excelled in representing fruit, flowers, and still life.

CASSANA (Maria Vittoria), sister of Giovanni Battista; painted small pictures of devotional subjects for private collections: died 1711.

CASSEL (Luke), a Fleming, lived and died at Brussels after painting many most beautiful landscapes after his own singular manner. *Sandart*, p. 237.

CASSENTINO (Jacopo di), born at Cassentino about 1275; studied under Taddeo Gaddi, and painted history in fresco and in distemper in his style: his principal work, placed in the chapel of the Academy at Florence, represented St. Luke painting the portrait of the Virgin, on one side the Academicians, ten in number, and on the other their wives.

CASSIANI (Padre Stefano), called Il Certosino, born at Lucca, flourished about 1670; painted in fresco, in the style of Pietro da Cortona for the churches in Lucca.

CASSIERI (Sebastian), a German;

was a disciple of Domenico Tintoretto, who, in reward for the many services he had rendered his master, left him heir of all his designs and paintings, and whose sister Octavia he married: he flourished in 1648. *Ridolfi*, par. 2. p. 269.

CASSONE (Anthony), born in Ancona, and educated in painting in the school of Bologna; had a fine genius, and possessed much taste in perspective, architecture, sculpture, and in making little stories with small figures of coloured wax. In Rome he gave many designs for monasteries, palaces, and churches; he carved very cleverly in wood, and made a book of designs for fanciful fountains. He served the Duke of Bracciano. Without suffering any natural infirmity, without having need even of spectacles, he died in 1634, aged 75. *Baglioni*, p. 339.

CASTAGNA (Andrea del), born at Castagno in Tuscany, 1409; studied first under Masaccio, and painted in fresco and distemper in the dry and Gothic style; but after learning the art of painting in oil from Domenico Veneziano, improved his manner, and executed several considerable works at Florence, the principal of which represents the Execution of the Conspirators against the House of Medici: died 1480.

CASTEELS (Peter), born at Antwerp, 1684; painted birds and flowers, and sometimes fruit, but his paintings have not much merit in them: died 1749.

CASTELLI (Bernardo), born at Genoa, 1557; was a scholar of Andrea Semini, and of Lodovico Canciagio, in whose style he painted history and portraits. Some of his compositions display elegance, and are coloured agreeably, particularly a picture of Christ walking on the Water, but which has somewhat of the mannerist about it; in portraits he was more successful: died 1629.

CASTELLI (Francesco da), born in

Flanders, 1586; visited Rome, and painted historical subjects, generally of a small size, which were greatly admired. Of his larger works, the Assumption of the Virgin is considered the best; he painted many for the churches at Rome: died 1636.

CASTELLI (Avanzino da Citta di), born in the Papal States, 1552; studied under Pomerancia, and painted many pictures for the churches at Rome, of which the Shipwreck of St. Paul, the Vision of St. Paul, and the Martyrdom of St. Paul, are considered the best: died 1629.

CASTELLI (Castellino), born at Turin, 1579; studied under G. B. Paggi, painted history and portraits with considerable reputation; his picture of the Descent of the Holy Ghost, at Genoa, is greatly admired. When Vandyck visited that city, they painted each other's portrait: died 1649.

CASTELLI or CASTELLO (Giovanni Battista), called Il Bergamasco, born at Bergamo, 1500, died 1570; in style he resembles Raffaele, with a colour more approaching the Venetian school, but less elegant in design than Luca Cambiaso, with whom he painted in conjunction; but he sometimes painted alone, of which his picture of St. Jerome surrounded by monks frightened at a lion; and the Crowning of St. Sebastian after Martyrdom, afford ample specimens of his talent, and are above all praise. He worked chiefly in fresco, and some of his works resemble those of Giulio Romano. He had two sons, Fabrizio and Granello, who assisted him in his works.

CASTELLI (Annibale), born at Bologna, flourished about 1605; studied under Faccini, whose manner he imitated: his best work is the Resurrection of Lazarus, at Bologna.

CASTELLI (Joseph Anthony), born in Monza, a place about ten miles from Milan; was taught by the famous Mariano, sen., architecture and perspective, in which he suc-

ceeded very well, and in the colouring, and in arabesques, flowers, fruit, and other things was unequalled. He was assisted in his works by Joseph, his nephew, and by James Lecchini, his relation, who, under his instruction, attained to great perfection in the art: he flourished about 1650.

CASTELLI (Valerio), son of Bernardo, born at Genoa, 1625; studied under Fiasella, and at Milan and Parma, from the works of the most celebrated masters. His favourite subjects were battles, which he composed with great spirit, and which display all the fire of Tintoretto, with the taste of Paolo Veronese. At Florence there is a fine picture by him of the Rape of the Sabines, and in the collection of the Earl of Pembroke another of Christ taken down from the Cross: he also painted numerous easel pictures for private collections. In his fresco paintings he nearly approaches to Carloni: died 1659.

CASTELLI (Felix), born in Madrid, 1602; was the scholar of Vincentio Carducci, and painted history with some reputation: died 1656.

CASTELLUCCI (Salvi), born at Arezzo, 1608; studied under Pietro da Cortona, and closely imitated his style. His large pictures in the churches are much admired, and also his easel pictures, which are numerous: died 1672.

CASTELLUCCI (Pietro), son of the above; imitated the style of his father, but his works have little to recommend them.

CASTIGLIONE (Giovanni Benedetto), called Grechetto, born at Genoa, 1616; studied successively under Battista Paggi, Andrea da Ferrara, and Vandyck, and formed a style of his own. He painted history, landscapes, cattle, and portraits with great ability, and is celebrated for his easel pictures of landscapes with animals, pastoral subjects, marches of caravans, and droves of cattle. His historical works, although well com-

posed, and tolerably correct in design, are somewhat inferior in colouring, occasionally too red, and sometimes a little too dark; of those his picture of Rachel concealing the Teraphim from Laban is considered one of the best: died 1670.

CASTIGLIONE (Francesco), son and scholar of Benedetto, whose style he imitated closely, and painted history, landscape, and animals, with exquisite taste, many of his works are considered to be by Benedetto.

CASTIGLIONE (Bartholomew da), a disciple of Giulio Romano; painted many works from the designs of his master, and although nothing may have been found of his own designing, it is but reasonable to believe that he possessed great abilities, when it is known that Giulio had a high opinion of his works: he flourished about 1550. Vasari, in the *Vita de Giulio*, mentions him in t. 2. par. 3. p. 352.

CASTILLO (Augustin del), born at Seville, 1565; master unknown; painted several pictures for the churches at Cordova, of which, that of the Conception is considered the best: died 1626.

CASTILLO (Juan del), brother of Augustin, born at Seville, 1584; studied under Luis de Vargas, and became a reputable painter of history. His works are principally at Seville and Granada: died 1640.

CASTILLO (Saavedro Antonio del), son of Augustin, born at Cordova, 1603; studied under his father, and afterwards in the school of Francesco Zurbaran: he painted history, landscape, and portraits with some reputation; in drawing he is excellent, but deficient in grace and purity of colouring. He always marked his pictures with the words "Alfaro Pinxit:" died 1667.

CASTREJON (Antonio), born at Madrid, 1625, is celebrated for his historical pictures of a cabinet size; of his larger works, a picture of St. Michael overcoming the Dragon,

in the church of San Miguel, at Madrid, is considered the best: died 1690.

CASTRO (Giacomo di), born at Sorrento about 1597; studied under Giovanni Battista Caraccioli, and afterwards under Domenichino, painted history for the churches in Sorrento, of which his picture of the Marriage of the Virgin is considered the best; died 1687.

CASTRO (Pietro de), painted vases, shells, musical instruments, gems, vessels of gold, silver, and crystal, books, bracelets, and other objects of still life, well disposed, transparent and natural in colouring, and in style equal, if not superior, to any of his contemporaries: died 1663.

CATALANI (Antonio), called Il Romano, born at Bologna, 1596; studied under Francesco Albano, whose style he imitated closely. He painted several easel pictures for private collections, and some larger works for the churches at Bologna, of which the chief one, represents St. Peter healing the lame man in the Temple.

CATALANI (Antonio), called the Sicilian, born at Messina, 1560; formed his style from studying the works of Baroccio at Rome; his picture of the Nativity, in the church of the Capuchins, is distinguished for harmony of colour and softness of effect: died 1630.

CATENA (Vincenzio), born in Venice, flourished about 1500; was a close imitator of the style of Giorgione, and painted many fine altar-pieces for the churches in Venice. He painted portraits with considerable reputation, but was more esteemed for his easel pictures of historical subjects.

CATENARO (Giovanni Battista), is said to have been a painter, and to have resided in London and at Madrid, but we have no account of his works.

CATI (Pasquale da Jesi), born in Rome about 1590; painted history and friezes, and was employed in some of the public edifices there.

**CATS** (James), born in Altona, near Hamburg, in 1741, of Dutch parents; at the age of two years came to Amsterdam with his father, his mother being dead. His first masters were James Xavery and James Schultz, who gave him some instructions from friendship, taught him also to design landscapes and other subjects from nature. Messrs. Goll and John de Bosch, seeing his good disposition, encouraged him to paint some landscapes in two apartments in the house of C. A. Verbruggen. Having made himself known advantageously by that work, he was never afterwards in want of occupation: he painted the figures in a landscape by E. Van Brielst. His talent was for landscapes ornamented with figures and animals, but he sometimes painted other subjects. He made also designs in water colours, four of which he sold for 600 florins, which were afterwards, at the death of the proprietor, sold for 1200 florins. He died at Amsterdam in 1799.

**CATTANIO** (Costanzo), born at Ferrara, 1602; studied at Bologna under Scarsellino and Guido Reni. His usual subjects were soldiers and banditti; but he sometimes painted history, of which, the Flagellation of Christ, an Ecce Homo, Christ praying on the Mount, and the Annunciation, are much in the style of Guido: died 1665.

**CATTAPANI** (Luca), born at Cremona, 1570; studied under, and copied the works of Campi so closely, as to deceive even good judges: of his own works, the Beheading of John the Baptist is considered the best. He was not so successful in fresco as in oil.

**CATTON** (Charles), born at Norwich; was a student at the Academy in St. Martin's Lane, and acquired a good taste in drawing the human figure, but is chiefly known as an herald painter: died 1798.

**CATTON** (Charles, jun.) son of the

above, was a good landscape painter, but quitted the profession, and went to New York, where he died in 1819.

**CAUDERAS** (Bartholomew de), a Portuguese by birth; acquired a good name as a painter by his works in the convent of the Dominicans, in the city of Madrid, and in the church of our Saviour in Atocha. For the city of Valladolid he made many paintings much esteemed by professors: he died at the age of 59, in the year 1606.

**CAULA** (Sigismondo), born at Modena, 1637; studied under John Bolanger, and from the works of Titian and Tintoretto painted altar-pieces and cabinet pictures for private collections; of his large works, his representation of the Plague of the Israelites is considered the best; with the manner of Tintoretto, he displayed all the fire of Paolo Veronese.

**CAVAGNA** (Giovanni Paolo), born in the territory of Bergamo, 1560; is supposed to have studied in the school of Titian, and afterwards under Moroni, but adopted the style of Paolo Veronese, and particularly excelled in representing old men and children; his best fresco work is an Assumption; and of his oil paintings, the Nativity and Esther are greatly admired, but his most capital performance is a Crucifixion: died 1627.

**CAVAGNA** (Francesco), called Cavagnuolo, son of Giovanni Paolo, painted history in the style of his father; his best production is a Madonna, in one of the churches at Venice: died 1630.

**CAVALETTO** (John), a Bolognese painter, sculptor, musician, and poet, is celebrated in Latin verse by Cajada Spagnuola in a book of eclogues, published in 1501, and referred to by Masini, p. 627.

**CAVALLI** (Albert), an excellent painter of Savoy, and believed to have been a pupil of Giulio Romano, is said to have felt himself disgraced by

not being employed in other works besides those gigantic figures in fresco in the herb market in Verona, although it is supposed that, when a young man, he had been much employed, and that it must have been through neglect that the knowledge of his works has been lost, except that above named, which in spite of the injuries of time, is still in good preservation, with his name under-written. He flourished about 1540.

CAVALLINI (Pietro), born at Rome, 1279; studied under Giotto; his principal works are at Rome; and he is said to have painted upwards of 1300 pictures, most of which have perished; his best performance in fresco was a picture of the Virgin and Child; he frequently executed works in mosaic.

CAVALLINO (Bernardo), born at Naples, 1622; studied under Stanzioni, and painted many easel pictures of historical subjects, sacred and profane, in the style of Poussin, with a brilliancy of colour resembling Rubens; he was one of the most esteemed of the Neapolitan school: died 1656.

CAVALLUCCI (Antonio), born at Serronetta, 1752; an admired painter of the Roman school; his principal works are, St. Bona distributing his wealth amongst the poor, St. Francesco da Paolo, and above all, his Venus and Ascanius: died 1795.

CAVAZZA (Giovanni Battista), born at Bologna about 1620; studied under Cavedone and Guido, and painted several pictures for the churches at Bologna.

CAVAZZA (Pierre Francesco), born at Bologna, 1675; painted history, and executed several altar-pieces for the churches of his native city: died 1733.

CAVAZZI (Bartolomeo, called Crescenzi), born at Viterbo, about 1590: studied under Roncalli, called Pomerancia; painted many pictures for the family of the Crescenzi, and

for the churches at Rome, the principal of which are St. Borromeo kneeling, with a choir of angels; St. Ursula, and the Holy Family: died 1625.

CAVAZZOLA (Paolo), of Verona, a scholar of Francis Moroni; was so desirous of rendering his name famous, that he spared no labour in acquiring his art; he had already exceeded his master in the number of his works in his country, in oil and in fresco, when overcome by his excessive and indiscreet labour, he died at the early age of 31, about the year 1520. *Vasari*, par. 3. lib. 1. p. 271.

CAVAZZONI (Francesco), born at Bologna, 1559; studied first under Bartolomeo Passerotti, and afterwards of Lodovico Caracci; his works are chiefly in the churches at Bologna, of which the Magdalen, a Crucifixion, and St. John preaching in the Wilderness, are considered the best; they are painted in a good style, but not equal to Guido or Domenichino.

CAVEDONE (Giacomo), born near Modena, 1557; studied in the school of the Caracci, and afterwards under Baldi and Passerotti, to study the naked figures; and for colouring, at Venice, from the works of Titian; his style is a mixture of that of the Caracci and Titian; many of his figures were considered equal to those of Annibale Caracci, and one of them, the Visitation of the Virgin, was by Rubens, Velasquez, and Michael Angelo Colonna, attributed to that master: died 1660.

CAXES (Patriccio), born at Avazza; master unknown; was employed by Philip II. in the palace of Madrid, and painted Scripture history, which was all destroyed when that edifice was burnt.

CAXES (Eugenio), son of Patriccio, born at Madrid, 1577; studied under his father, painted several altar-pieces, and other pictures for the churches at Madrid, and also painted the history



of Agamemnon, and the portrait of Philip IV. of Spain, by whom he was employed: died 1642.

**CAYLUS** (Anne Claude Philip, Count de), born at Paris, 1692; is chiefly known as an artist by his drawings and encaustic paintings, a method of incorporating wax of different tints and colours, and working them into the different objects he wished to present—an ancient mode, the secret of which lay hid until revived by Caylus, who is also known as the author of “*Lives of celebrated Painters and Engravers* :” died 1765.

**CECCARINI** (Sebastiano), born about 1700: was the scholar of A. Castellucci, and painted several subjects of sacred history for the churches and palaces at Faro: died 1780.

**CECHINI** (Anthony), a Venetian painter, made many paintings for private persons, and for the church of the Hospital of Pity; he painted the Resurrection of Christ, and was one of those painters, who, according to the taste of his time, that is about 1660, worked for practice without considering natural effects.

**CELESTI** (Andrea Cavaliere), born at Venice, 1637; studied under Matteo Ponzoni, and painted somewhat in his manner, but without being an imitator; in outline he resembles Paolo Veronese; he painted history, both large and easel size, the former of which are chiefly at Venice, two of them, St. Luke painting the portrait of the Virgin, and the Adoration of the Magi, are splendid compositions; also that of St. Jerome, with the Virgin, and some other saints, which is delicately coloured, but somewhat too luminous and clear, and the buildings and other objects well relieved; he was fond of using a purplish tint, not unlike the manner of Rubens, with which he sometimes overloaded his carnations: died 1706.

**CELIO** (Gaspar Cavaliere), was the scholar of Circignani, called Pomerancia; painted history, and several

of his works are in the churches at Rome, amongst which are St. Michael defeating the Rebel Angels; St. Charles Borromeo; St. Francis receiving the Stigmata; and in the Gallery of the Palazza Mattea, the Israelites passing through the Red Sea: died 1640.

**CELS** (Cornelius), born at Lierre in 1778. After having some lessons in sculpture from M. Pompe, at Antwerp, returned to Lierre, where he visited the refectory of the Dominicans, painted by Andrew Lens, whose fine paintings struck his imagination so much, that he entreated his father to give him that painter for a master. He was permitted to go to Brussels, where he remained five years: the rapid progress he made, having obtained from his father the means to continue his studies at Paris, he entered the school of M. Suvee, where he remained eight months; in 1801, he went to Italy, and at the recommendation of his master, visited Florence and Naples, and fixed at Rome, where he executed the picture that in 1802 gained him the great prize for painting at the meeting of the Academy of Ghent: it represented Cincinnatus taking leave of his wife and children upon going to take possession of his post as Dictator; he painted also the Visitation of the Virgin, a graceful painting, which his parents presented to the church of the Augustines, in Antwerp, and another equally fine of the Descent from the Cross; also the head of an Apostle, which he presented to the Academy of St. Luke, which had admitted him a member. Whilst at Brussels, he painted several portraits, among others, those of General Cooke, Colonel Elley, and the Baron Van de Cappelle and his wife, the latter engaged him to go with him to Holland; whilst there, he painted the portrait of Count Hogen-dorp, those of the Russian Ambassador, the Ministers of Marine and of Justice, and their Royal Highnesses the Princess-Mother, and the Princess Dowager of Brunswick, &c. For

love of his art solely, he accepted the place of Professor of the Academy of Tournay, and executed many historical paintings, which put a seal to his reputation. The Descent from the Cross is over the principal altar in the church of the Dominicans, in Antwerp, become so rich in paintings since the restitution in 1815.

CENNINI (Cennenio di Drea), from the hill of Valdelfa; was a scholar of Angelo Gaddi for twelve years, and after that a companion with him in the pictures painted in Florence: he loved his art so much, that he wrote a book upon the manner of painting in fresco, in water colours, in gum and in gold, with the variety of earths and tints: he flourished about 1380. *Vasari*, par. 1. p. 115.

CENTOGATTI (Bartholomew), of Urbino, a painter, sculptor and architect; he is referred to by Lomazzo, p. 683.

CERAJUOLO (Anthony del'), a Florentine, was first a pupil of Ridolpho Ghirlandajo, and afterwards Lorenzo del Credi, who taught him to paint portraits very beautifully: he flourished about 1560. *Vasari*, par. 3. lib. 1. p. 110.

CERESA (Carlo), born at Bergamo, 1609; studied under Daniello Crespi; painted history, and his works are chiefly confined to the churches; his chief productions of that kind, are a picture of St. Vincenzo carried up to Heaven, the Four Evangelists, and the Resurrection; he also excelled in portraits; his figures are well designed, with an agreeable expression in the heads, and well coloured: died 1679.

CEREZO (Matteo), born in Andalusia, 1635; studied under Don Juan Carrenno, and in conjunction with Herrera el Mozo, painted some fine pictures for the churches in Madrid, the most esteemed of which is Christ with his Disciples at Emmaus; he was also employed in the royal palaces: died 1685.

CERI (Andrew de'), a Florentine,

was so called because he painted the wax candles usually offered to St. John; he assisted also in illuminations, and painted other works. *Borghini*, p. 461.

CERRELLI (Frederick), a Milanese painter of good note, learned in the school of painting in Venice, under Sebastian Ricci; he respected his master so much, that he supported his widow who was left in want: he flourished in esteem in Venice, 1690.

CERRINI (Giovanni Domenico), called Il Cavaliere Perugino, born at Perugia, 1606; studied first under Guido, and then under Domenichino, whose style he combined; his tint of colouring is beautiful, design graceful, and he particularly excelled in the airs of his heads; his best work is in fresco, representing St. Paul's vision: died 1681.

CERVA (Giovanni Battista), born in Milan, flourished about 1550, and practised as an historical painter; he studied under Gaudenzio Ferrari, but mention is made of only one of his works, the Incredulity of Thomas, which is said to be excellent both in design and in colouring.

CERVA (Anthony), a Bolognese painter, learned of his father Paul Cerva; he painted illuminations, and was famous in fruit, birds and quadrupeds: he flourished about the year 1620. *Massini*, p. 1614.

CERVA (John Paul), a Bolognese; was admirable in painting birds, with such minute delicacy, flying about or pluming their feathers, that they seemed to be alive, as may be seen in many galleries and cabinets: he died in the 17th century. *Malvasia*, par. 3. p. 560.

CERVETTO (Sebastian), of Genoa, a scholar of John Andrew Ferrari, having terminated his course of studies in design and painting, satisfied himself by copying the best works of others, contented in his youth with the tribute of praise bestowed upon him

in common with the dead. He lived about 1640. *Soprani*, p. 259.

**CERVELLI** (Federigo), born at Milan, flourished about 1690. Studied under Pietro Ricci, called Il Lucchese, whom he equalled in freedom of pencil, and surpassed in correctness of design, and impasto of colour. One of his best works is a picture of St. Theodore.

**CERVETTO** (Giovanni Paolo), born at Genoa. Studied under Valerio Castelli, whose style he imitated so closely, that it was impossible to distinguish their works: died 1657.

**CERVI** (Bernardo), born at Modena. Studied under Guido, and painted some works in fresco for the churches there, but died young in 1630.

**CESARI** (Cavaliere Guiseppe, called D'Arpino), born at Naples, 1560, went to Rome, and studied under Nicolo Pomerancia, but did not adopt his style. He painted both in oil and in fresco; his historical works possess but little merit, but his battle pictures and processions possess great fire and spirit, and his horses were extremely well drawn; in some of his smaller works the lights are in gold, and exquisitely finished: died 1640.

**CESARI** (Bernardino), brother of Guiseppe; assisted Guiseppe in his works, and painted some pictures of his own in his brother's style; he was also an excellent copyist of the works of Michael Angelo: died young.

**CESCHINI** (John), a Veronese painter, and scholar of Alexander Turco; had good talents for his profession, and copied the works of his master so closely that they could not be distinguished from the originals; he worked also from his own designs, and had in his own country the credit of being a good artist. He flourished about 1590. *Pazzo*, p. 172.

**CESI** (Bartolomeo), born at Bologna, 1556. Studied under Bezzi, called Nosadella, and afterwards from the works of Pelegrino Tibaldi, and

painted in competition with the Carracci. Guido is supposed to have formed his style from the study of Cesi's works; he excelled in fresco, and left numerous works in oil in the public edifices at Bologna. His principal works are, the Virgin and Child; a Crucifixion; the Adoration of the Magi; the Descent of the Holy Ghost; Christ Praying in the Garden; and a Taking Down from the Cross.

**CESI**, or **CESIA** (Carlo), born at Antrdocco, in the Papal States, 1626; studied under Pietro da Cortona, and painted history; his principal work was, the Judgment of Solomon: died 1686.

**CESPEDES** (Pablo), called Cedaspe, born at Cordova, 1538; studied the works of Michael Angelo Buonarrotti, at Rome, and painted history chiefly in fresco for the churches; in colouring, he is said to approach the beauties of Correggio: died 1608. His principal works are, the Annunciation; the Nativity; and the Last Supper.

**CHALMERS** (Sir George), born at Edinburgh; studied under Allan Ramsay, and afterwards went to Minorca, and whilst there painted a portrait of General Blakeney, which has been engraved; he afterwards returned to England, and continued to paint, but we have no further account of his works: died 1791.

**CHAMBERLAIN** (Mason), an English portrait painter, said to have been very successful in his likenesses: died 1787.

**CHAMBERLAIN** (William), born in London, studied in the Royal Academy, and afterwards under Mr. Opie, and followed portrait painting with considerable success: died 1807.

**CHAMPAGNE** (Philip de), born at Brussels, 1602, visited Paris in 1621, and met with great encouragement as a landscape painter. In colouring he was excellent, but his pictures, although natural, were without life or animation: he was intimate with Fouquiere and N. Poussin, but did not

adopt the style of either of them : died 1674.

CHAMPAGNE (John Baptist), nephew and scholar of the above, painted in his style, but never reached above mediocrity ; some of his pictures are, however, in the Tuilleries, and in the churches at Paris : died 1688.

CHANGE—See DU CHANGE.

CHAPERON (Nicholas), born 1596 ; studied under S. Vouet, but never made any great proficiency in the art.

CHARDIN—See JARDYN.

CHARDIN (Simon), born at Paris, 1701 ; painted conversations and domestic subjects with such truth of effect and beauty of colouring, that his countrymen did not hesitate to place him on a footing with Gabriel Metz. He was a member of the Royal Academy, and one of the painters to the king : died 1779.

CHASTILLON (Louis de), born in Champagne, 1639 ; painted in enamel and miniatures, but we have no account of his works.

CHATEL (Francis du), born at Brussels about 1625 ; was the favourite scholar of D. Teniers the younger, painted village festivals, &c. in his style, but is more known as a painter of small portraits and conversations in the manner of Gonzales Coques, for whom he is sometimes mistaken.

CHATELAIN (J. B.), born in England about 1710 ; was an eminent painter of landscapes, which he designed from nature, or from his own ideas : died 1744.

CHAVANNES (Pierre Domachin de), born at Paris, 1672 ; excelled in landscape painting, and was employed at the Gobelins : died 1744.

CHAVEAU (Francis), born in Paris, 1613 ; studied under Laurence de la Hire, and painted small pictures in the style of that master : died 1676.

CHENDA—See RIVEROLA.

CHERON (Eliz. Sophia), born in Paris, 1648, daughter of Henry Cheron, a painter in enamel, under whom she studied ; she painted history and portraits, the latter in an historical style, tastefully designed, and with a fine tone of colour ; her draperies are well cast, and her touch is delicate : died 1711.

CHERON (Louis), brother of Elizabeth, born in Paris, 1660, visited Italy when young, and studied the works of Raffaele and Giulio Romano, returned to Paris, and painted two pictures for the church of Notre Dame, one of Herodias with the Head of John, the other, Agabus foretelling the persecution of St. Paul ; came to England, and was employed by the Duke of Monmouth, for whom he painted the Council of the Gods ; the Judgment of Paris ; and other subjects from fabulous history. He was correct in design, but in colouring cold and feeble, and in composition tame and inanimate : died 1713.

CHIAPPE (Battista), born at Novi, 1723 ; studied at Rome and at Milan, and painted some historical pictures which gave promise of superior talent : died in 1765, and was the last Genoese painter of any note.

CHIARI (Fabrizio) born at Rome, 1621 ; executed some fresco works in the palaces of his native city.

CHIARI (Guiseppe), born at Rome, 1654 ; studied first under Galliani, and afterwards under Carlo Maratti, whose works he finished after his decease ; he painted frescos and easel portraits with equal success, and executed a vast number of the latter from sacred and profane history, and many grand works for the churches, public edifices, and palaces of the nobility. His design was elegant, touch delicate, and colouring agreeable : died 1727.

CHIARINI (Marco Antonio), born at Bologna, 1652. Studied first under Francesco Quaino, and afterwards under Domenico Santi ; he excelled in painting architectural views in

which the figures were sometimes introduced by Sigismondo Caula, and was much employed by the Italian nobility. His works are highly esteemed.

CHIAVEGENO—See MAINARDI.

CHIAVISTELLI (Jacopo), born at Florence, 1621. Studied first under Fabrizio Boschi, afterwards under Baccio di Bianchi, and devoted himself entirely to fresco painting: died 1698.

CHIESA (Sylvester), a Genoese, pupil of Luciano Forzoni, was so useful to his master, that he took a pleasure in teaching him all the difficulties of the art; his works met with so much public esteem, that he commenced portrait painting, many of which he made from memory; also some of persons he never saw, of whom, from the description of others, he would make a surprising likeness. He died of the contagion in 1650, still a young man.

CHIMENTI—See EMPOLI.

CHIOCCA (Girolamo), a Milanese painter, and scholar of Lomazzo, was a clever artist, and beloved by his master. He is recorded by *Lomazzo*, p. 688.

CHIODAROLA (John Maria), a Bolognese, and scholar of Francis Francia, was also a sculptor, and worked upon the marble coffer in St. Dominic in Bologna. By *Malvasia*, par. 2. p. 58. he is mentioned as assisting his master, with Aspertino and Lorenzo Costa, in the painting of St. Cecilia. He lived about 1500.

CHIRINOS (Juan de), born at Madrid, 1564. Studied under Tristan, and in conjunction with Cardenas painted history for the convent of Nuestra Señora de Atocha, at Madrid: died 1620.

CHRISTOPHE (Joseph), born at Verdun, 1663, painted history at Paris: died 1748.

CHRISTOPHSON (Peter). From a picture by this artist, bearing his name,

and dated 1417, he appears to have been one of the best scholars of the brothers Van Eyck; this picture, remarkable for its colouring and good finishing, is in the cabinet of Mr. Adair, in London; it represents the Virgin with the infant Jesus, St. Jerome, and St. Francis.

CIAFFERI (Pietro), born at Pisa, about 1654, resided at Leghorn, where he painted marine views, sea-ports, &c. enriched with figures correctly drawn and neatly finished, also architecture and perspective; his works are much esteemed.

CIALDERI (Girolamo), born at Urbino, 1599. Studied under Claudio Ridolfi, and painted history in an excellent style, also landscape, in which he usually introduced architectural designs in his backgrounds, with great taste and judgment.

CIAMBERLANO (Luca), born at Urbino, 1589, is said to have practised painting, but we have no account of his works.

CIAMPOLLI (Agostino), born at Florence, 1578. Studied under Santi da Titi, painted history, well designed and brilliantly coloured, but tamely composed; his finest works are in fresco, and of his oil paintings, the Crucifixion and the Visitation of the Virgin are considered the best; his reds are too predominant: died 1640.

CIARPI (Baccio), born at Rome, 1578. Studied under Santi da Titi, and became a reputable painter of history; he was the master of Pietro da Cortona: died 1642.

CICERI (Bernardino), born at Pavia, 1650. Studied under Sacchi, and afterwards at Rome, and was much employed in painting for the churches and private collections in Pavia.

CIEZAR (Miguel Geronimo), born at Granada, Spain. Studied under Alonzo Cano, and painted history with great reputation: died 1677.

CIEZAR (Joseph de), flourished 1656, was the scholar of Miguel, and

excelled in history, landscape and flowers : died 1696.

**CIGNANI** (Carlo), born at Bologna 1628. Studied first under Battista Cairo, next under Albano, and afterwards from the works of Raffaello, Annibale Caracci, Correggio, and Guido, and formed a style of his own, combining the colouring of Guido with the grace of Albano, to which he added something of a more elevated character ; he finished his pictures very highly, and particularly excelled in designing women and children ; his principal works are in fresco. Amongst the most celebrated of his oil paintings are an Adam and Eve, the Temptation of Joseph, and a Samson, in which the naked figure is treated with much truth and delicacy : died 1619.

**CIGNANI** (Felice), son and scholar of Carlo, born at Bologna, 1660 ; painted history with considerable reputation, but by way of amusement only, and for the churches ; the most admired pictures by him are, a Holy Family, and St. Francis receiving the Stigmata : died 1724.

**CIGNANI** (Paolo), born at Bologna, 1709. Studied under his cousin Felice, and executed the subject of St. Francis appearing to Joseph, a candle-light piece, in a very effective style : died 1764.

**CIGNAROLLI** (Martino), born at Milan. Studied at Verona, in the school of Carpioni, and became an excellent painter of landscapes, easel size : flourished about 1720.

**CIGNAROLLI** (Scipione), born at Milan. Studied first under his father, Martino, and was afterwards the pupil of Tempesta, whose style he successfully imitated ; he then visited Rome, and studied from the works of Salvatore Rosa and Gaspar Poussin, each of whose works he also imitated with great success.

**CIGNAROLLI** (Giovanni Bettino), born at Verona, 1709. Studied first under Santo Primati, at Venice, and

afterwards under Balestra, and was one of the best painters of the modern Venetian school ; his subjects are usually devout, and enlivened with groups of angels and cherubs, the backgrounds enriched with landscape and pieces of architecture, and his figures partake of the charming expression of Carlo Maratti. Two of his best pictures represent St. Francis receiving the Stigmata, and the Flight into Egypt : died 1770.

**CIGOLI**—See **CARDI**.

**CIMA**—See **CORREGLIANO**.

**CIMABUE** (Giovanni), born at Florence in 1240, was the reviver of the modern art of painting, and amused himself when a boy in drawing horses, figures, buildings, or any objects that met his view, or presented themselves to his imagination. He was placed under some Greek painters, whom he soon surpassed, both in design and in colouring, and excelled in naked figures and in portrait painting ; he worked in fresco and in distemper with equal skill : died 1300.

**CINCINNATO** (Romulo), born at Florence, about 1525 ; studied under Francesco Salviati, afterwards visited Spain, and was employed by Philip II. in the Escorial. He painted in oil and in fresco, and his principal works are St. Jerome in his Study ; St. Jerome preaching to his disciples ; and two frescoes of San Lorenzo ; he also painted a picture of the Circumcision, and some mythological subjects for the Duke del Infantado at Guadalaxara : died 1600.

**CINCINNATO** (Diego and Francesco), sons of Romulo ; excelled in portrait painting. Diego painted that of Pope Urban VIII.

**CIOCCA** (Ambrose), was a scholar of Giulio Antonio Procaccini ; as he loved to ramble about the world, but few of his works are to be seen in Milan, his native place, they are generally in the style of his master : he flourished about 1620.

**CIONE**—See **ANDREA ORCAGNA**.

**CIPRIANI** (Giovanni Battista), born at Pistoia, about 1727; studied first under an English artist named Heckford, and afterwards under Gabbieani; came to England in 1755, and executed a few large works for the Duke of Richmond, and other noblemen, and repaired the pictures by Rubens on the ceiling of Whitehall Chapel, but is chiefly celebrated for his admirable drawings: died 1785.

**CIRCIGNANI** (Niccolo), called Dalle Pomerance, born at Pomerancia, in Tuscany, 1516; studied at Rome, and painted history for the churches with considerable reputation; his best works are the Martyrdom of St. Stephen; and an altar-piece of the Crucifixion: died 1588.

**CIRCIGNANI** (Antonio), son of Nicolo, born at Pomerancia, 1560; studied under and assisted his father in his works, and after his decease, painted history in his style: died 1620.

**CITADELLA** (Bartholomew), a Venetian; painted not only in his own country, but likewise in Verona and Padua, large historical subjects, with a fine freshness of colouring, and well designed, which acquired him a great name: he flourished about 1696, and left a son, a portrait painter, who in 1776 still occupied himself in that branch of the art.

**CITTADINI** (Pier Francesco), called Il Milanese, born at Milan, 1616; studied in the school of Guido, and painted history for the churches with considerable reputation: amongst others, the Stoning of St. Stephen; Christ praying in the Garden; the Flagellation; an Ecce Homo; and an Agatha, are highly spoken of. He afterwards descended to imitate still life, and many of his pictures of dead game, fruit, and flowers, are in the Collection at Bologna: died 1681.

**CITTADINI** (Giovanni Battista and Carlo), sons of Francesco; resided chiefly at Bologna, and painted ani-

mals, birds, fruit and flowers in the style of their father.

**CITTADINI** (Gaetano), son of Carlo; excelled in landscape of a cabinet size, with small figures correctly drawn, and touched with great spirit: died 1703.

**CIVALLI** (Francesco), born at Perugia, 1660; studied under G. A. Carloni, and afterwards under Gauli, called Baccici, and became a respectable painter of history, but excelled in portrait painting, in which he was much employed: died 1703.

**CIVERCHIO** (Vincenzio), born in the Venetian States; painted history with some reputation, but was more esteemed as a portrait painter, and most of the illustrious persons of the city of Crema sat to him; his principal historical work is a picture of the Annunciation; but his most celebrated production is an allegory representing Justice and Temperance: died about 1540.

**CIVOLI**—See **CARDI**.

**CLAESSON** (Arnold), born at Leyden, 1498; studied first under C. Engelbrechtsen, and painted history in his style, then quitted his manner for that of John Schoreel; two of his best pictures are a Crucifixion, and Christ bearing the Cross: died 1564.

**CLARET** (William), an English portrait painter, flourished about 1680; was a scholar of Sir Peter Lely, and copied many of the pictures of that master; also painted a portrait of John Egerton Earl of Bridgewater, (engraved by Thompson): died 1706.

**CLAUDE**—See **LORRAINE**.

**CLEEF** or **CLEEVE** (Joas van), called Sotto Cleef, born at Antwerp about 1500; studied under his father William Van Cleef, and painted Misers and others counting out their money; also portraits in the style of Quintin Matsys, but with more force in design, and more vigour in his colouring; he also painted historical sub-

jects with great success, but more in the Italian than Flemish style. In the catalogue of James II. there are two by him—the Judgment of Paris; and the Nativity: died 1536.

CLEEF or CLEEVE (Henry van), born at Antwerp, 1510; went to Italy when young, and became an excellent landscape painter; his subjects are generally views in the vicinity of Rome, and are distinguished by an uncommon lightness of touch and harmony of colouring; he frequently painted the backgrounds for the pictures of Francis Floris: died 1589.

CLEEF or CLEEVE (Martin), brother of Henry, was a disciple of Francis Floris, and also of Gaspar de Crayer, whose works he finished after Crayer's decease; he painted some altar-pieces for the churches, but his easel pictures of historical subjects, in which the backgrounds were painted by his brother Henry, are most esteemed; he frequently inserted the figures into the works of Coninxloo, and other artists.

CLEEF or CLEEVE (John van), born at Venloo, 1646; studied first under P. Gentile, and afterwards under Gaspar de Crayer, whom he assisted in many of his works; and in correctness of design, and purity of colouring, resembles, without being an imitator. The heads of his female figures are particularly graceful, his draperies easy and flowing, and his figures of boys well designed; in some of his works he almost approaches the excellence of Vandyck: died 1716.

CLEMENTONE—See BOCCIARDI.

CLENNELL (Luke), born in Northumberland, 1781; a self-taught artist. Painted history, the principal of which was the Last Charge made by the British at the Battle of Waterloo; and the Allied Sovereigns, Nobles, and Generals entertained by the City of London; he also painted the Arrival of the Mackarel Boat; and the Day after the Fair; his compositions were judicious, touch spirit-

ed, and colouring agreeable: died 1817.

CLERC (John Le), born at Nancy, 1587. Studied under Saracino, called Veneziano, and imitated his style so closely, that his pictures are frequently mistaken for that master: died 1633.

CLERC (Sebastian le), born at Paris, 1677; studied under Bon Boullongne, and painted history for the churches; in the Abbey Church at Paris there is an altar-piece by him of the death of Ananias: died 1763.

CLERCK or KLERCK (Henry), born at Brussels, 1570; is supposed to have been a scholar of H. Van Balen, but resembles Van Balen and Rottenhaemer in his easel size pictures, which are most esteemed; also painted history for the churches in the manner of Van Balen.

CLERISSEAU (Charles), born at Paris; came to England and distinguished himself as a designer of architecture and ruins, in water colours: died 1807.

CLEVELY (John), born in London, 1746; painted shipping and marine views, sometimes in oil, but chiefly in water colours, true to nature, and very effective: died 1786.

CLEYN or KLEYN (Francis de), born at Rostock; studied at Rome, and excelled in painting grotesques: he came to England in the reign of James I., who employed him in making designs for tapestry; he also decorated the houses of some of the nobility with pictures in the style of Parmegiano: died 1658.

CLOSTERMAN (John), born at Osnaburg, 1656; was employed in Paris and in London in painting the draperies for other artists, particularly Riley; after whose decease he painted the portraits of several of the nobility. His works possess but little merit: died 1713.

CLOVIO (Giulio Giorgio), born at Croatia, 1498; studied first under



**Giulio Romano**, and painted history equal to Buonarrotti, and portraits equal to Titian; but abandoned that manner for miniature painting, in which every insect or object, although on so diminutive a scale as to require the use of optics, is delineated with the utmost precision. One of his principal works, representing the Building of the Tower of Babel, is so exquisitely finished, that it is wonderful how the eye or pencil could execute it; his works are confined to the cabinets of the sovereigns and princes of his time: died 1578.

**CNUDDO** (Louis), born in Ghent in 1682; was a pupil of John Van Cleef, a painter of history; and his manner bore a great resemblance to that of his master: he died in 1741, leaving a son named Augustin, a good fresco painter.

**COCCAPANI** (Sigismund), a Florentine painter and architect, born in 1583; studied drawing, painting, and architecture under Cigoli: his first work was an altar-piece for the church of St. Ponziana in Lucca. In the year 1610, he accompanied his master to Rome to assist him in the painting he was making in the Pauline Chapel. In concurrence with other professors, he made a design for the façade of the Cathedral of Florence; he was also the architect and painter of two chapels in the Cathedral of Sienna: died 1642.

**COCK or KOCK** (Jerome), a Flemish painter, born about 1498: of whose works we have no account.

**COCK** (Matthew), brother of Jerome, born at Antwerp, 1500; painted landscapes, avoiding the stiff and Gothic style then in vogue: died 1554.

**COCLERS** (Louis Bernard), born at Maestricht in 1740; a pupil of his father, John Baptist Coclers. In 1759, went to Italy to study, and after an absence of three years, returned to Liege, and began to work in that city; at Maestricht, Nime-

guen, Dordrecht, and elsewhere he executed a number of portraits; also at Leyden, where he settled in 1769. Amongst others, that of the poet John de Kruyff: he painted several cabinet pictures in the manner of Mieris, Douw, Metzu, &c. In 1787 he quitted Holland, and went to Paris, and after some time, returned to Amsterdam, and painted portraits and cabinet pictures. At the Exhibition in 1808, his talents were highly appreciated, and again in 1813: he died at Liege in 1817.

**Cocq** (John Claude de), born at Antwerp, was a painter and sculptor: died in 1735.

**CODA** (Benedetto), born at Ferrari, 1460; a disciple of Bellini, painted some pictures for the churches, amongst which, the Marriage of the Virgin, and the Rosary, in the church of the Dominicans, are highly creditable performances: died about 1520.

**CODA** (Bartolomeo), son of Benedetto. Painted history in the style of his father, but far surpassed him; his chief performance represents St. Sebastian at the Throne of the Madonna, surrounded by a group of angels: flourished about 1528.

**CODAGORA** (Viviano), sometimes called Codazzo, born at Brescia, 1599, died 1674; studied first under Agostino Tassi, and afterwards under Paul Bril: he excelled in painting architectural ruins near Rome, and perspective views of his own composition, the figures usually by Domenico Guarguoli, and others. He is frequently confounded with Ottavio Viviani of Brescia, who painted similar subjects, but in a much superior style.

**CODDE** (Charles), a landscape painter, born at the Hague in 1640; imitated the manner of John and Andrew Both, and of Nicholas Berghem; he was a member of the Society of Painters in the Hague in 1662, and died in 1698.

**CODDE** (Peter), painted some assemblages of soldiers, and some rustic

conversations, one of his best productions was formerly in the possession of the Sieur Lormier.

COECK—See KOECK.

COELLO (Alonzo Sanchez), born in Portugal, 1539; chiefly resided in Spain, where he received some instructions from Moro, whom he succeeded in the favour of Philip II. King of Spain, who used to call him "Titiano Portugues." He usually represented Saints at the altar; many of his works are in the Escorial: died 1590.

COENZ (Constantine Faithful), born at Vilvorde in 1780, received the first principles of design of M. Fabert, senior; he went to Amsterdam in 1800, where M. Barbieres admitted him among the number of his pupils; on returning to Brussels, he continued his studies at the Academy au Musée, and in private cabinets from the paintings of the ancient masters, and succeeded so well as to obtain the principal prize at the meeting in Ghent, the subject of his picture was the Honours rendered to Rubens. In 1815, he painted the Battle of Waterloo, which was sent to London, and purchased by the Prince Regent. He was Professor to the Royal Academy of Design, and member of the Commission of the Museum at Brussels, and had received many medals; his works adorn the cabinets of the King, of the hereditary Prince, and of Prince Frederick; at the Exhibition at Bruges, in 1840, there was a fine painting by him, called *The Politicians*: he died in Brussels in 1841.

COELLO (Claudio), born at Madrid, was instructed by F. Ricci, but formed his style from studying the works of Titian, Rubens, and other celebrated masters in the royal collection, and left many excellent specimens of his ability in the churches and chapels at Madrid: died 1693.

COGELS (Joseph Charles), born in 1786 at Brussels, where he learned the first elements of design; his taste being strongly turned to painting, he

went, in 1805, to the Academy at Dusseldorp, where he gave himself up entirely to the study of his art: a short time after he was selected to teach the art of design to the Princess Elizabeth of Bavaria, and in 1806, he returned to Belgium, and became a member of the Society of Fine Arts in Ghent. He made two journeys to Paris, and executed several works, among others, for the Prince of Neufchâtel. In 1810 he accompanied Count Max. de Lansberg to Munich, and made, by order of the King and Queen, various paintings for their private cabinet, and for the gallery at Schleisheim, he executed many works for the Duke of Leuchtenberg; and died in 1831 at the Chateau de Leitheim, near Donauworth, in Bavaria. He is often named Cogels Mabilde.

COIGNET (Giles), called Giles of Antwerp, born at Antwerp, 1530; studied under Antonio Palermo, and afterwards in Italy, and painted many historical subjects in fresco and in oil, but succeeded best in those of an easel size, which he sometimes represented by moonlight, or by candlelight, &c.; his works were often copied by his pupils, and afterwards retouched by him and sold for originals, so that it is difficult to distinguish them. His pictures are highly finished, but occasionally dry and hard: died 1600.

COIPY (Joseph), a painter in water colours and in oil; was esteemed in small pieces and in groups; he visited London, where he was admired by the nobility.

COKER (K.), painted a head of Colonel Massey, preserved at Codrington, in Cheshire. *Walpole*, v. 2. p. 216.

COLA or NICCOLA (della Matrice), a painter and architect, built some palaces and temples, and painted beautiful works: he flourished about 1542. *Vasari*, p. 3. lib. 1. p. 234.

COLA (Genaro di), born at Naples, 1320; was a pupil of Maestro Simone,

whose style he followed closely ; his principal works are, the "Mater Dolorosa," with the Dead Christ and attending Angels ; a picture of Mary Magdalen ; and two others of the Annunciation and the Nativity : died 1370.

COLE (Sir Ralph), studied painting under Vandyck, and painted a portrait of Thomas Wyndham.

COLEYER, or COLIER (Evert), born at Leyden ; painted inanimate nature with success, we meet also with conversations by him, one of which is particularly mentioned in the catalogues of Hoet and of Terwesten ; he painted his own portrait, the resemblance very perfect ; one of his paintings of inanimate subjects has the date 1691, and his signature.

COLANTONINO (Marzio di), born at Rome, 1662, died 1701 ; painted grotesque and ornamental satyrs ; no other description is given of his works.

COLI (John), a Lucchese painter ; in conjunction with Philip Girardi painted the entablatures of the famous Library of St. George the Great in Venice ; they were both of them disciples of Pietro da Cortona ; they worked together at Rome in public and in private. John died in 1681 at Lucca, aged 47.

COLIGNICOLA (Geronimo di), born at Rome, 1500 ; died 1559 ; painted history and portraits with considerable reputation.

COLLANTES (Francesco), born at Madrid, 1599 ; painted history, also landscapes, in a fine style, with romantic scenery, richly coloured, resembling the works of Rubens. Of his historical works, the principal are a Resurrection, and a San Geronimo : died 1656.

COLLEONI (Girolamo), born at Bergamo about 1500 ; painted history for the churches and other public edifices, one of which, the Marriage of St. Catharine, in the Carrara Gallery, has been attributed to Titian ; there is

also a fine picture of the Virgin and Infant, with Mary Magdalen, St. John, and St. Erasmus, in the Escorial, where he was employed about 1556.

COLOMBEL (Nicholas), born near Rouen, Normandy, 1646 ; studied under Le Seuer, and afterwards in Italy, but could not divest himself of the French style ; one of his best pictures represents Orpheus playing on the lyre : died 1717.

COLOMBIAN—See VALENTINE.

COLLETT (John), born in London, 1725 ; scholar of Geo. Lambert, painted in a variety of ways, but his favourite subjects were pieces of humour in the style of Hogarth, less satirical than narrative, more ludicrous than witty, and often displeasing without conveying any moral instruction : died 1780.

COLLINS (Charles), painted all sorts of fowl and game ; he drew a picture with a hare and birds and his own portrait in a hat : died 1744. *Walpole*, v. 4. p. 108.

COLONI (Adam), called the Old, born at Rotterdam, 1634 ; painted landscapes, with cattle, in the style of Berghem, but excelled in village feasts, fairs, markets, and rural subjects, and sometimes painted fire-pieces with good success ; he usually painted small size, and copied several of Bassan's pictures from the originals in the royal collection, and in the cabinets of the nobility : died 1675.

COLONI (Henry Adrian), called the Young, son of the above, born 1668 ; studied under his father and his brother-in-law, Van Diest, in whose landscapes he frequently inserted the figures, sometimes in the manner of Salvator Rosa, whose style of landscape he imitated : died 1701.

COLONNA (Michael Angelo), born at Como, in 1600 ; studied under Gabriel Ferrantino, and afterwards under Girolamo Curti, called Il Dentone, an eminent painter of perspective and architecture, whom he assisted in several important works, and was con-

sidered the best fresco painter of his time; his principal works are in the churches, palaces, and convents of Italy.

COLTELLINI (Michele), born at Ferrara, flourished about 1520; is supposed to have been instructed by Lorenzo Costa, whom he resembles in style of composition, but is superior to him in the airs of his heads; one of his best pictures is a Madonna in the church of St. Andrea.

COLYNS (David), born at Amsterdam, painted history, small size, with numerous figures well grouped, neatly pencilled, and with a spirited touch. His two best pictures are, Moses striking the Rock, and the Israelites fed with Manna, both of which are highly extolled.

COMENDICH (Lorenzo), born in Venice, received the first rudiments of the art from Biagio Falcieri; he visited Bologna, and there pursued his studies with incessant application, but feeling inclined to paint battles, he went to Parma, to the school of Francis Monti, celebrated for that kind of painting. He was received very kindly by Baron Martini, in Milan, where he painted many works, and had a commission to paint the sanguinary battle of Luzzara, which the Baron presented to Louis XIV. who was so much pleased with it that he well rewarded the painter. He established himself in Milan, where he died, 1700.

COMI (Francis), was born dumb, in Verona; his natural genius leading him to painting, he entered the school of Alexander Marchesine, and made such progress that his parents were induced to send him to Bologna to the school of John Gioseffo dal Sole, under whose instructions he returned home an excellent painter.

COMI (Girolamo), of Modena, an inseparable companion of Begatelli, excelled most of his contemporaries in the art of painting and of perspective, of which he was acquainted with the true scientific rules. He served

the pontiffs and the nobility: flourished in 1545. *Vidriani*, p. 85.

Como (Fra Emanuel da), a priest of the Minores Riformato of St. Francis. From seeing the paintings in the cathedral of his city, became delighted with the art, and succeeded as a painter of sacred history upon large canvasses and walls in the monastery of St. Francis à Ripa, in Rome: he lived to the age of 76, and died in 1701.

COMODI (Andrea), born in Florence, 1560. Studied under L. Cardi, called Cigoli, and afterwards went to Rome for improvement. One of his principal works representing the Fall of Lucifer, in which he has introduced numerous figures designed with great taste; he possessed the talent of being able to imitate the style of every master, whether in landscape or history, and was principally employed in copying those in the churches and convents for the Grand Duke of Ferrara, and many of the nobility: he painted a number of Madonnas, distinguished by the smallness of their neck, and a peculiar air of virgin modesty; in copying Raffaele he was particularly successful: died 1638.

COMPE (John Ten), born in Amsterdam, in 1713; was a pupil of Dirk Dalens, jun.: a painter of landscapes, views of water, towns, villages, country houses, &c.; he made different views of the Hague and of other cities, which are all well ornamented with figures and animals. His best pictures very much resemble those of Vander Heyden: he painted a view of the new market at Amsterdam: he died in that city in 1761.

CONCA (Sebastian Cavaliere), born at Gaeta, 1676; studied fresco painting under Francesco Solimene, and afterwards painted portraits, small size, touched with great freedom and well coloured. He next visited Rome, and studied the works of Buonarroti, Raffaele, and the Caracci, and was much employed in decorating the churches and chapels in every part of

Italy : he painted a picture of Herod and the Wise Men for Cardinal Ottoni, and two for the King of Poland representing Alexander presenting Bucephalus to his father, and the Marriage of Alexander and Roxana, the figures in each as large as life ; also the History of Diana and Acteon, now in Lord Pembroke's collection : died 1764.

CONCHILLIOS (Juan), a painter and citizen of Valentia ; was held in great esteem in Spain for his paintings : he established in his house an academy for naked figures, which he designed with great care, and thus enabled him to become so free in painting them : he died in 1611. *Palomino*, par. 2. p. 267.

CONDIVI (Ascanio), wrote the life of Michael Angelo, and is supposed to have been a painter, but we have no account of his works : lived about 1553.

CONGLIANO (Giovanni Battista), lived about 1475 ; his name was Cuna, but he was called Conegliano from having been born there : he painted in the style of Giovanni Bellini, equal to him in expression, but inferior in harmony of colour. Amongst his best works are, a Madonna receiving the homage of the Baptist, in the dome of the great church at Parma ; and the Baptism of Christ, at Venice : his son Carlo painted in the same style.

CONINCK (David), born at Antwerp, 1636 ; studied under Jan Fyt, and painted flowers, fruit, and animals, much in the style of his master : died 1689 ; is sometimes called Romme-laer.

CONINCK or KONINCK (Solomon), born at Amsterdam, 1609 ; studied under Colyns, and afterwards under Mostaert, but subsequently adopted the style of Rembrandt : he painted historical subjects of a small size, well composed and admirably coloured, which found their way into the choicest collections in Holland, and also in this country.

CONINGSLOO or COONIXSLOO (Giles), born at Antwerp, 1544. Studied first under Peter Van Aelst, afterwards under Leonard Kroes, and received some instruction from Giles Mostaert : he painted landscapes with a light pencil, his trees touched in a free and masterly style, and well coloured, though occasionally too green. His scenes are generally much crowded, and the figures usually painted by Van Cleef. Coningsloo's peculiar style, being greatly esteemed, has been much imitated by other artists : died 1609.

CONRADO (Michael), chief painter to the Court of Brandenburg, was by every one admired for the fulness of his colouring. *Sandart*, p. 384.

CONSTABLE (John), born in Essex, 1776, painted landscape somewhat in the manner of Wilson or Gainsborough, but sufficiently distinct to be considered a style of his own ; his pictures usually exhibit a mill-stream or dam. He painted, amongst others, a landscape by Moonlight, Scenes from the romantic Lakes of Cumberland ; a Boat threading a Loch, and a Mill at Gillingham, in Dorsetshire ; but his best production is Hampstead Heath during a thunder shower, with a group of Gipsies hurrying to a gravel pit for shelter : he died in 1837.

CONSTANZIO (Placido), born at Rome, 1660, died 1713, painted history with some reputation, but his pictures have the appearance of being much laboured.

CONTARINI (Cavaliere Giovanni), born at Venice, 1549. Studied and copied the works of Titian, and became an excellent colourist ; he painted both history and portraits, the latter correctly designed and with a strong resemblance : also a number of easel portraits from fabulous history. Of his scriptural subjects, the Crucifixion and the Madonna and Child are highly esteemed, the latter most ; all his compositions are in imitation of Titian : died 1605.

**CONTABINI** (Simon), born at Pesaro, 1614. Studied first under Giacomo Pandolfi, next under Claude Ridolfi, and afterwards under Guido Reni, then went to Rome, and studied the works of Raffaele; painted history, chiefly sacred, composed with much taste and judgment: died 1648.

**CONTE** (Jacopo del), born in Florence, 1510. Studied in the school of Andrea del Sarto, under whom he painted history, but is most distinguished for his portraits of noted personages of his time, particularly for that of Pope Paul III.; his principal historical works are St. John preaching; a Descent from the Cross; a Dead Christ, and St. Francis receiving the Stigmata. He generally introduced a great number of figures into his compositions, elegant in their attitudes, correct in design, and beautifully coloured: died 1598.

**CONTI** (Cesare and Vincenzio), painted in conjunction for Pope Gregory XIII. Sextus V. Clement VIII. and Paul V., and were employed in decorating the churches at Rome.

**CONTRERAS** (Antonio), born at Cordova (Spain), in 1600, died 1654. Studied under Cespedes, and became one of the most celebrated painters of history and portraits of his day.

**COOGHEN**—See **KOOGHEN**.

**COOKE** (Henry), born in England, 1642; went to Italy. Studied under Salvator Rosa, and on his return, was employed by William III. in copying the Cartoons of Raffaele; he finished the equestrian portrait of Charles II. at Chelsea College. He is said to have tried portrait painting, which he soon relinquished, being disgusted with the caprice of his sitters.

**COOL** (Laurence Van), born at Delft, in Holland, 1520, died 1615, painted history and portrait with some reputation, but we have no further account of his works.

**COOPER** (Samuel), born in London, 1609. This celebrated miniature painter studied under John Hoskins,

his uncle, whom he soon surpassed, and was called the Miniature Vandyck. His portraits possess a freedom approaching to oil painting, but his labour was bestowed upon the head only; he gave to his countenances an appearance of flesh and blood, beautifully blending his carnations with his other tints; his hair is loose and flowing, but below the face, his drawing is defective, notwithstanding which, he is considered superior to any of his countrymen, and his works are highly esteemed: died 1672.

**COOPER** (Alexander), brother of Samuel, also studied the art of miniature painting under John Hoskins, and afterwards went to Amsterdam, and was appointed miniature painter to Queen Christina; his miniatures are also much esteemed, but are very inferior to those of his brother Samuel. He excelled in landscapes in water colours.

● **COOPER** (—), imitated Michael Angelo di Caravaggio in painting fruit and flowers: died about 1743. *Waldpole*, v. 4. p. 110.

**COOENHAERT**—See **CUENHAERT**.

**COOSEMANS** (Alexis), a painter of fruits and other inanimate subjects, lived in the Netherlands about 1630.

**COPLEY** (John Singleton), born at Boston, in America, in 1737, painted history and portraits with considerable reputation; his first production, a picture of a Boy with a Squirrel, was exhibited at the Royal Academy in London. He afterwards visited Rome, and studied the great masters, and on his return to London, painted the Death of Chatham; the Assassination of Buckingham; King Charles signing the Death Warrant of Earl Strafford; the Five impeached Members brought back in triumph to Westminster; the Speaker thanking the Sheriff for protecting the impeached Members; the House of Commons visiting the Army on Hounslow Heath; the Six Aldermen of London visiting General Monk; Monk conducting the excluded Mem-

bers back to Westminster Hall ; the King's escape from Hampton Court ; and the Siege of Gibraltar. Although a self-taught artist, he designed and coloured well, generally speaking, but his latter works are sometimes cold and spiritless, and not equal to his earlier productions : died 1815.

**COPPA** (Cavaliere), born 1596. Studied under Guido, whom he resembles in his style of design, colouring and composition ; his works are principally in the churches and chapels at Verona : died 1665.

**COQUES** (Gonzales), born at Antwerp in 1618. Studied under David Rychaert, and painted fancy subjects, conversations and gallant assemblies in his style, also in that of Ostade and Teniers, and afterwards portraits in the manner of Vandyck, miniature size, and with all the freedom of that celebrated master, although his heads rarely exceeded  $1\frac{1}{2}$  inches in size ; he painted many fine pictures for Charles I., the Archduke Leopold, and the Prince of Orange.

**CORADO** (Carlo), born at Naples, 1693, was a disciple of Solimena, in whose manner he painted ; his compositions are ingenious, design correct, pencil free, and colouring brilliant : died 1768.

**CORBEEN** (H.), born in 1640, was a painter of history and landscapes, in the manner of John de Reyn.

**CORBERGER** (Vincent), an illustrious Flemish painter and mathematician, painted the grand altar-piece in the church of Sta. Maria of the Grottos, in Naples, and four other pictures in the Bishop of Ariano's chapel. *Sarnelli*, p. 338.

**CORDEGLIAGHI** (Gianetto), was one of the best scholars of John Bellini ; his works are very rare, as it is believed that he died young. In the house of the Society of the Jesuits in Venice, is a very finely preserved painting with his name, of the Virgin and other saints, with a view of the country,

which certainly might be taken for his master's ; in the School of Charity there is another by him, of the portrait of Cardinal Bessarion and others. *Vasari*, par. 2. p. 425.

**COREGLIANO** (Biagio da), a scholar of Daniel da Volterra, flourished about 1530. *Vasari*, par. 3. p. 85.

**CORENZIO** (Belisario), a Greek. Studied under Tintoretto, and made rapid progress ; he painted many pictures in fresco for the churches in Venice, mostly in the style of Cesare d'Arpino, and when he adopted the Venetian style, he still preserved a manner of his own, in the airs of his heads, that even the Venetians themselves could not equal, especially in his glories, which he generally shrouded in clouds and darkness ; he painted but little in oil, but was equally successful : born 1558, died 1643.

**CORGNA** (Don Fabius della), brother of the Duke della Corgna, of Perugia, possessed, amongst other talents, those of designing and painting, and there are by his hand several paintings in fresco in the palace of the Duke di Castiglione del Lago, and in other places ; he also painted in oil, in good taste. He lived in the seventeenth century.

**CORIALANO** (Giovanni Battista), born in Bologna, about 1590. Studied under Valesio, and painted for the churches at Bologna, but without soaring beyond mediocrity.

**CORIOLOANO** (Theresa Maria), daughter of the Cav. Bartolomeo Coriolano, of Bologna, engraved many fine works of Guido Reni ; she was also taught design by her father, and perfected in painting under Elizabeth Sirani. *Malvasia*, par. 4. p. 487.

**CORIOLOANO** (Bartolomeo), senior, son of Christopher Coriolano, a German engraver, born at Bologna, 1585. Studied under Caracci, and became an able designer, and an excellent portrait painter ; but we have no account of his style.

**CORNA** (Antonio della), flourished about 1478, was a native of Cremona, and a scholar of Mantegna, as appears from a picture by him, representing St. Giulian, who, thinking to surprise his wife in an act of infidelity in his own bedchamber, kills his father and mother. It is dated 1478, and is in Mantegna's first style.

**CORNARO** (Carlo), born at Milan, 1605, scholar of Proccacini; painted history for the churches at Bologna. One of his best pictures is St. Benedetto, in the Certosa at Pavia. His easel pictures are much admired: died 1673.

**CORNEILLE** (Michael), the elder, born at Orleans, 1603. Studied under Simon Vouet, in whose style he painted several works for the churches.

**CORNEILLE** (Michael), the younger, son of preceding artist, born at Paris, 1642. Studied under his father, and afterwards at Rome, from the works of Annibale Caracci; and on his return to Paris, painted, for his reception picture to the Academy, the calling of St. Peter and St. Paul to the Apostleship; he also painted the Life of St. Gregory, in six pictures, and was employed by Louis XIV. in his palaces of Versailles, Trianon, and Fontainebleau: died 1708.

**CORNEILLE** (John Baptist), younger brother of the above, was also instructed by his father; he afterwards visited Rome, and on his return was employed in several public works at Paris; he painted, in the church of Notre Dame, St. Peter delivered from Prison; and at the Carmelites, the Vision of St. Theresa: died 1695.

**CORNEILZ** or **CORNELIJS** (Lucas), called the Cook, born at Leyden, 1493. Studied under Cornelius Engelbrechtseu, and painted equally well in fresco as in oil; he came to England in the reign of Henry VIII., and was appointed his principal painter. At Leyden there is a picture by him, of The Woman taken in Adultery, which is greatly admired; and at Penshurst,

in Kent, the portraits of the sixteen Constables of Queenborough Castle from Edward III. to Henry VIII. which, although not originals, possess considerable merit: died 1552.

**CORNELIO** (Dieterico), was son and scholar of James Cornelio, a skilful painter of Amsterdam; his works were sold at a great price in the year 1567, in which year he died, at the age of 70. *Sandart*, p. 205.

**CORNELIO** or **CORNELISZ** (James), born in Holland, 1471, master not known; painted history for the churches in Holland, of which an altar-piece, representing the Descent from the Cross, with Mary Magdalen sitting at the foot of it; also another, of the Circumcision, and one of the Passion of our Saviour, is highly commended: died 1567.

**CORNELISZ** (Cornelius), commonly called Cornelius Van Haerlem, born at Haerlem, 1562. Studied under Peter le Long the younger, and afterwards under Francis Pourbus, and Giles Coignet, at Antwerp; he painted flower-pieces copied from nature, delicately finished and well grouped; also historical compositions, the chief of which represented the Battle of the Giants; and the Universal Deluge, the naked figures admirably expressed according to their different ages; he excelled in such subjects: died 1638.

**CORNIA** (Anthony della), a Roman painter, is mentioned in the catalogue of the Academicians of St. Luke, in Rome, as having joined excellence with originality.

**CORONA** (Leonardo), born at Murano, 1561. Studied under Rocca da St. Silvestro, a painter of no note, who employed him in copying the works of Titian and Tintoretto; he also painted some compositions of his own, amongst which, the Assumption of St. Stephen, and a Crucifixion, are highly esteemed; the former is said to approach Titian, and the latter to be so much in the manner of Titian, as to be easily mistaken for a production of his: died 1605.



**CORRADI** (Octavio), born at Bologna. Studied under Giacomo Cavdone, but was chiefly celebrated for his copies of other eminent masters, whose works he imitated so closely, that they frequently passed for originals : died 1643.

**CORRAADI**—See **GHIRLANDAIO**.

**CORREA** (Diego), a Spaniard, lived about 1560 ; he painted history for the convents and churches, but his works possess no great merit.

**CORREGGIO** (Antonio), born at Correggio, about 1494, died 1534. The family name was Allegri, or Leti ; he is said by some to have studied under Bianchi, and by others, Mariani, but he is generally thought to have had instructions from Andrea Mantegna, and to have worked under Raffaele. His style is, however, peculiarly his own, and excites the admiration of every great master of the art ; nature appears to have been his guide, and as he himself used to say, he appears to have had his thoughts at the end of his pencil. Annibale Caracci, who studied and imitated his manner, in writing of his works, says, " Every thing that I see astonishes me, particularly the colouring and beauty of the children, who live, breathe, and smile, with so much sweetness and vivacity." And Giulio Romano, upon seeing some of Correggio's pictures, declared them to be superior to any thing in the art that he had ever seen. His great charm consists in his distribution of the lights and shades, which imperceptibly glide into each other, and his colouring approaches nearer to perfection than that of any other master. The famous *Notte*, or rather *Dawn*, of Correggio, together with the *Magdalen reading*, is in the *Dresden Gallery* ; a picture of *Io*, and another of *Ganymede*, are at *Vienna* ; Spain possesses a *Christ praying in the Garden* ; and our *National Gallery*, *Mercury teaching Cupid to read* : but his greatest fresco work is in the *Cupola at Parma* ; it represents the *Virgin*, surrounded by a *Choir of the Blessed*, and an immense number of *Angels*,

some in the act of scattering incense, and others singing and adoring. In his grand compositions, or in his easel pictures, he is equally powerful and seductive. He left a son, Pomponio Allegri, who studied under Francesco Maria Rondani, and in the cathedral at Parma there is a fresco painting by him, of *Moses delivering the Law to the People*. Pomponio was born in 1522.

**CORREGGIO** (Francis), a Bolognese, scholar of Gessi, painted two pictures in the church of Santa Maria dei Servi, of the *Madonna*, and *St. Luke and other saints* : he flourished about 1652. *Masini*, p. 623.

**CORSO** (Nicolo), born at Genoa ; flourished about 1505 ; his pictures are chiefly in the monastery of the Olivetens, at Quarto, near Genoa, and possess considerable merit, but he is somewhat hard in his outline.

**CORSO** (Giovanni Vincenzo), born at Naples about 1490 ; studied there under Giovanni Antonio Amato, and at Rome under Pierino del Vaga ; his works are mostly in the churches of Naples, of which the two pictures representing *Christ bearing his Cross*, and the *Adoration of the Magi*, are considered the best.

**CORT** (Henry de), died 1775 ; a river scene, finished equal to Vander Heyden.

**CORTE** (Gabriel della), son of John della Corte, being very young when his father died was not able to apply himself to figures, but to obtain something to support himself, he painted flowers, for which he had a good name : he was born in Madrid, where he died in 1694, at the age of 46. *Palomino*, p. 448.

**CORTE** (Cesare), son of Valerio, born in Genoa, 1554 ; studied under his father, and painted history and portraits with considerable reputation, is said to have visited England, and to have painted the portrait of Queen Elizabeth and several of the nobility ; his best historical works are, *St. Peter at the feet of the Virgin* ; *Mary*

Magdalen; St. Simeon; and St. Frances, in the churches at Geneva.

**CORTE** (Valerio), born at Venice, 1530; studied under Titian, in whose style he painted portraits with considerable success: died 1580.

**CORTE** (Juan de la), born at Madrid, 1587; painted landscapes, battles, and perspective views, in which he excelled; also subjects from sacred history, and was made painter to Philip III. and IV., who employed him in the palaces of Buenretiro, and el Saloncete: from his manner he appears to have studied the works of Tintoretto: he died in 1660.

**CORTESE** (Jacopo), called *Il Borgognone*, born in Franche-Comte in 1621; studied under his father, an artist of no note; then went to Bologna, and received instructions from Albano and Guido; afterwards visited Rome, and painted some historical works, the chief of which are, a Magdalen, the Murder of the Innocents, and the Wise Men's Offering; but upon seeing Giulio Romano's Battle of Constantine, he devoted himself to those subjects, and arrived at the highest degree of perfection; his figures and horses are said to be touched with great spirit, and so animated in appearance, that you might almost fancy you heard the neighing of the steeds, the shouts of the combatants, and the cries of the wounded: died 1676.

**CORTESE** or **COURTOIS** (Gulielmo), also called *Il Borgognone*, brother of the preceding, died 1628; studied at Rome under Pietro da Cortona, and by some it is said under Claude Lorraine, but adopted the style of Carlo Maratti in his compositions and the airs of his heads, and Guercino in boldness of reliefs and in his azure backgrounds; his works most deserving of notice, are the Battle of Joshua, in the Quirinal, in which he was assisted by his brother Jacopo, a Madonna and Saints, the Crucifixion, and some other paintings in the church of St. Mark, at Venice: died 1697.

**CORTESI** (Giovanna Marmocchini), born at Florence, 1670; studied first under Livio Mehus, then Pietro Dandini, and was afterwards instructed in miniature by Hippolito Galantini, in which branch she became very eminent; her resemblance was striking, colouring natural, and pencil neat; she usually worked in oil, but painted equally well in crayons: died 1736.

**CORTONA** (Pietro Berettini da), born at Cortona, 1596; considered of the Roman school; studied under Carpi, and afterwards from the works of Raffaele, Buonarrotti, and Polidoro di Caravaggio; he painted historical subjects, the figures not scrupulously correct, nor the heads of his females strictly beautiful, but possessing grace and loveliness, and agreeably coloured; his fresco paintings are superior to his oil; in the Palazzo Barberini is one, which, for richness of composition, harmony of colour, and splendour of style, has never been excelled; of his oil pictures, that of Ananias restoring Sight to St. Paul is considered the best; but his easel pictures do not appear so well finished as they might have been for such a master: died 1669.

**COSCI**—See **BALDUCCI**.

**COSIERS** (John), born at Antwerp, 1603; was a pupil of Cornelius de Vos, under whom he acquired an excellent taste for design and vigorous colouring; he painted historical subjects, the back grounds usually enriched with architecture; at Mechlin are two capital pictures by him, representing the Crucifixion and the Presentation in the Temple; his colouring is sometimes a little too brown: died 1639.

**COSSALE** or **COZZALE** (Grazio), born at Brescia; flourished about 1605; master unknown; in style resembles Parma, but without a servile adherence; his principal works are, the Adoration of the Magi, and the Presentation in the Temple, at Brescia: died about 1610.

**COSIMO** (Pietro da), born at Florence, 1441; was a disciple of Cosimo Roselli, whom he accompanied to Rome, and assisted in his works in the Vatican; he also painted a number of historical designs and portraits for the nobility, but afterwards altered his style, and painted fantastical subjects, such as harpies, satyrs, monsters, and Bacchanals: died 1521.

**COSTA** (Thomas), of Sassuola, a scholar of John Boulanger; painted much both in fresco and in oil, introducing perspectives in his pictures: he died in Reggio, at the age of 56, in the year 1692.

**COSTA** (Lorenzo), the elder, born at Ferrara, flourished from 1488 to 1530; was a disciple of Francesco Francia, and similar to him in style, but somewhat inferior; his works are chiefly at Bologna, of which the Resurrection, the Madonna, a St. Girolamo, and the Madonna and Child with Saints, are considered the best.

**COSTA** (Ippolito), son of the above, born at Mantua; was a scholar of Girolamo, and is supposed to have also studied under Giulio Romano, from the similarity of their style: flourished about 1538.

**COSTA** (Lorenzo, son of Ippolito), by whom he was instructed; there are many pictures at Mantua under the name of Costa, without the baptismal addition, so that it is impossible to distinguish their works.

**COSTANTINI** (Ermengild), a Roman painter of the school of Benifiale; painted in the apartments of the Prince of Borghese a picture of Santa Anna, and Jesus and Mary, also the ceiling of the church of the Pollacchi, and the ceiling of Santa Catherine's, belonging to Sienna: he lived in Rome in 1760.

**COSWAY** (Richard), one of the oldest members of the Royal Academy, and chiefly distinguished as a painter in miniature; at one period of his life, was considered superior to all of his contemporaries; he was equally

successful in his oil paintings, and his drawings may rank in excellence and variety with those of the most celebrated of the old masters: died in 1821, leaving a widow whose talents as an author are well known to the public.

**COSTANZA** (Placido), born at Rome, 1688; painted historical subjects, and in his larger works aspired to an imitation of Domenichino, was also much employed in introducing the figures into the works of other artists particularly those of Van Bloemen, called Orizonti: died 1759.

**COTES** (Francis), born in London, 1726; was an eminent portrait painter in oil and in crayons, but excelled in the latter, of which his pictures of the Queen holding the Princess Royal in her lap; of Polly Jones, a frail Cyprian; of M. Bryan the Comedian; of Mrs. Child; of Miss Wilton, afterwards Lady Chambers; and of his own wife, are said to excel those of Rosalba in vivacity and invention, although perhaps unequal to them in softness; in his oil paintings, the draperies are usually inserted by Mr. Toms; there is a fine portrait of old Mr. Robert Cotes in the Royal Exhibition: died 1770.

**COTES** (Samuel), was a younger brother of Francis, under whom he studied; and although not equal to him, his pictures in crayons were highly and deservedly esteemed; he married a Miss Shepherd, whose talents in painting were of a very superior order: he died in 1818, four years after the death of his wife.

**COTIGNOLA** (Giovanni Marchesida), born near Bologna in 1475; studied under Francia, and became one of the most eminent portrait painters of his day; he also painted history in the stiff Gothic style of that period, but with an animated expression, and well coloured; his best work is the Marriage of the Virgin, in the church of St. Guiseppe, at Bologna.

**COTIGNOLA** (Francesco da), called

**Zaganelli** ; lived at Rome about 1520, and studied under Nicolo Rondinelli, whom he equalled in his colouring, but was inferior in design and composition ; his best pictures are, the Resurrection, at Cassano ; the Baptism of Christ, at Tarenza ; and a Madonna, at Parma.

**COTTAN** (Fra John Sanchez), a Carthusian monk ; painted in the church of his convent the history of the life of Christ, which Vincent Carduchio went from Madrid on purpose to see ; and upon his return to Madrid, convinced of his great merit, he persuaded Francis Pacheco to make honourable mention of him in his book on painting : he flourished about 1620, and died at the age of 67. Palomino has written his life in vol. 2. p. 289.

**COUDENBERGHE** (John Van), a Fleming ; painted in 1430 for the church at Roselede, a picture of which a detailed description is found at the Hotel de Ville of Ghent.

**COURTOIS**—See **CORTESE**.

**COUSIN** (Jean), born at Soucy, in France, about 1538 ; was originally a glass painter, oil painting previous to his time being confined to portraits amongst his countrymen ; he may therefore be considered as the founder of the French school in the historical department ; his best picture of that description, representing the Last Judgment, is now in the Louvre, it is executed in a grand style, and much in the manner of Parmegiano ; of his stained glass, the windows of the church in the convent of the Minimes and of St. Gervais, at Paris, representing the death of St. Lawrence ; Christ and the woman of Samaria ; and Christ healing the Paralytic, are considered his chef-d'œuvres : died 1601.

**COUSINET** (Elizabeth) — See **EMPEREUR**.

**COUVRYN** or **COVRYN** (R.), a Fleming, brother of Israel ; painted *fairs*, but more often interiors of kitchens ; a servant returned from

market, placing on the table fruit, vegetables, and fowls ; or a young damsel serving, or making lace ; he painted extremely well.

**COUVRYN** or **COVRYN** (I.), a Flemish painter of history and portraits ; was, when young, a very indifferent painter, but as he advanced in years, he improved greatly ; he often painted from the prints in the book of the poet Cats.

**COVYN** (Renier), born at Brabant ; painted market-women with dead game, baskets of eggs, fruit, vegetables, &c. but without possessing much merit.

**COVYN** (Israel, called Isaac in Cunningham), brother of Renier ; attempted history, but was more successful in portrait painting.

**COWENBERGH**—See **THIELEN**.

**COXCIS** or **COXIS** (Michael), born at Mechlin, 1497 : studied under Bernard Van Orlay, and afterwards at Rome, under Raffaele, on leaving of whom he took with him a number of Raffaele's designs, which he afterwards used as his own, but the plagiarism was discovered, and his reputation decreased in consequence thereof ; he had, however, derived sufficient knowledge from that master to be able to imitate his colouring and to design his own female figures with grace and elegance ; his principal works are a Last Supper ; St. Sebastian ; a Crucifixion ; the Death of the Virgin, and some fine portraits : the Crucifixion much in the manner of Raffaele ; he had a son, Michael, also a painter, but of whose works we have no account.

**COYPEL** (Noel), born in Paris, 1628 ; studied first under Poncet, and afterwards under Guerrier, and painted history in the style of Poussin and Le Seuer ; his principal works were his reception picture for the French Academy, painted in 1659, of Cain slaying Abel ; the Martyrdom of St. James, in the church of Notre Dame, which is considered his masterpiece ;

four easel pictures of Solon taking leave of the Athenians; Trajan giving audience; Ptolemy ransoming the Jews; and Alexander Severus distributing Corn to the Romans; which pictures were painted for the King of France; he was afterwards employed in fresco paintings, his last and best work being the Vault of the Sanctuary of the Invalids: died 1707.

COYPEL (Noel Nicholas), younger son of Noel, born at Paris, 1692; studied under his father, and afterwards in the French Academy, and painted for his reception picture, the Story of Neptune and Amynone; his principal performance is the ceiling of one of the churches in Paris: died 1735.

COYPEL (Antoine), son and pupil of Noel, born in Paris, 1661; visited Rome, and studied the works of Raffaele, Buonarrotti, and the Caracci, but did not profit much by so doing; he returned to Paris, and was admitted a member of the Academy there; soon after which he became painter to the Court, and possessed more popularity than he merited; his principal works are, Christ disputing with the Doctors; the Assumption; Christ restoring Sight to Bartimeus, Jephtha and his Daughter; and a Crucifixion; he was graceful in the airs of his heads, and painted children well; but his attitudes were all mannered and taken from the stage: died 1722.

COYPEL (Charles Antoine), son of Antoine, born at Paris, 1694; studied under his father and painted history in humble imitation of his style, which he afterwards quitted for conversations, rustic amusements (Bambocciate), and portraits, in the latter of which he was most successful: died 1752.

COZENS (Alexander), born in Russia; came to London, and established a drawing academy; he painted landscapes, which possessed but little merit, either for composition or colouring: died 1786.

COZENS (John), son of Alexander; greatly excelled his father as a landscape painter, and his drawings also possess considerable merit: died 1799.

COZZA (Giovanni Battista), born at Milan, 1676; master not mentioned; painted history for the churches at Ferrara, and his principal works are the Immaculate Conception; the Holy Family; the Annunciation; the Assumption of the Virgin: died 174.

COZZA (Francesco), born in Sicily, 1605; studied at Rome under Domenichino, whose style and manner he imitated with considerable success; and after the decease of Domenichino completed the works left unfinished by him; he painted equally well in fresco and in oil: died 1682.

COZZA (Carlo), son of Giovanni Battista, born at Ferrara about 1700; studied under his father, whose style he imitated; his best works are in the churches at Ferrara.

CRABETH (Francis), born in Mechlin, 1500; master unknown; painted historical subjects in the style of Lucas Van Leyden; his principal works are an altar-piece of the Crucifixion, on the folding doors of which is the History of the Passion: died 1548.

CRABETH (Walter), born at Gouda, 1570; studied under Cornelius Ketel, and became the most celebrated painter on glass of his time: died 1624.

CRABETH (Adrian), born at Gouda, 1550; studied under John Schwartz, a painter of history and landscape, whom he soon surpassed: died 1581.

CRABETH (Dirk and Wouter), born at Gouda; excelled in painting on glass; Wouter being superior to his brother in drawing, and also in transparency and brilliancy of colouring; both were, however, great masters, and their performances in 1567, in the Great Church at Gouda, were perhaps the finest of the kind in

Europe; the subjects are Christ driving the Traders out of the Temple, the Nativity, the Death of Holofernes, and the Destruction of the Temple by Heliodorus; these brothers were so extremely jealous of each other, that the one would not suffer the other to see him at work.

**CRABETJE**—See **ASSELYN**.

**CRADOCK** (Luke), a self-taught artist, born at Ilchester, in Somersetshire, about 1660; painted birds, animals, and dead game, in which he particularly excelled: died 1717.

**CRAESBECKE** (Josse Van), born at Brussels, 1608; studied under Brouwer, in whose style he painted taverns, inns, corps-de-garde, and drunken quarrels, full of humour, into which he frequently introduced his own portrait, with a patch on one eye, and a countenance full of grimace: died 1668.

**CRAKOO** (John), born at Utrecht; was put, in 1761, into the Orphan Asylum, where he received lessons in design from the master, Van Veldhoven, in 1770; the regents sent him to Paris to study painting at the expense of that establishment. His talent lay in portrait painting, and in 1777 he painted a picture which ornaments the chimney in one of the apartments of that edifice: he lived latterly at Amsterdam, where he died about 1807.

**CRAMER** (Nicholas), born at Leyden, 1670; studied first under Mieris, and afterwards under Karl de Moor, whose style of design and manner of colouring he strictly imitated. His usual subjects were small portraits and conversations, which were beautifully coloured and delicately finished, and his portraits had the farther merit of being faithful likenesses: died 1710.

**CRANACH** or **KRANACH** (Lucas), born at Kranach, in the Bishopric of Bamberg, 1472, was the contemporary of Albert Durer; he generally painted portraits and figures

at half-length, and was fond of painting the heads of old men and women, his draperies and design being suited to the stiff and Gothic modes of the time. His most capital picture is a naked Lucretia, life size, in an erect posture, in the palace of the Elector of Saxony. He had a son of the same name, who was also a painter, but we have no account of his works: he died in 1586.

**CRANCH** (John), born in Devonshire, 1751; was a self-taught portrait painter, which branch of the art he practised with great success; he also painted an historical picture of the Death of Chatterton: died 1821.

**CRANSSE** (John), born at Antwerp, 1480; painted history with considerable reputation, and was admitted a member of the Academy of Antwerp. His best performance is a picture of Christ washing the Feet of his Disciples.

**CRAYER** (Gaspar de), born at Antwerp, 1582; studied under Raffaele Coxcis; son of Michael Coxcis, whom he far surpassed, and afterwards painted a full-length portrait of Cardinal Ferdinand, brother to the King of Spain, which established his reputation; but his most celebrated picture is that of the Centurion alighting from his horse to worship Christ, which Rubens said no one would ever surpass. His compositions usually consist of but few figures, which are grouped with great skill, and are generally religious subjects. Amongst his numerous works, Christ appearing to Mary Magdalene, the Assumption, the Descent of the Holy Ghost, and the Resurrection, are particularly worthy of notice; his colouring is chaste and tender, resembling the clear tinting of Vandyck: died 1669.

**CREARA** (Santo), a Veronese painter, and scholar of Felix Brusasorci; painted many works in his own country, both in public and in private, in the style of his master: he flourished about 1550. *Pozzo*, p. 168.

**CREDI** (J. Lorenzo), born in Florence, 1452; was a pupil of Andrea Verrocchio at the time that Leonardo da Vinci was also his disciple, and finding him so much superior to his master, he abandoned Verrocchio's manner for that of Leonardo da Vinci, whose works he copied so closely, both in similarity of touch and colour, that it was scarcely possible to distinguish the copies from the originals; Credi is, however, celebrated for his Madonnas and Holy Families, which have the merit of originality about them: his principal work is the *Wise Men's Offering*. His pictures are admired for the beautiful expression of the heads and pleasing backgrounds: died 1530.

**CRETEN** (Charles), born at Prague, 1625; studied at Rome, where he obtained the name of *L'Espadron*, and painted history and portraits with accuracy and elegance: died 1681.

**CREMER** (Julius), commonly called *Il Croma*, of Ferrara; learned painting in the school of Domenico Mora, his fellow citizen, and painted much in public and in private after the manner of his master. His pictures were always in great esteem: one of them is dated in the year 1600.

**CREMONA** (Nicolo da), born at Cremona, flourished about 1518, and was a reputable painter of history. In one of the churches at Bologna is an altar-piece by him, representing the *Descent from the Cross*.

**CREMONESE**—See **CALETTI**.

**CREMONINI** (Giovanni Battista), born at Cento about 1560; excelled in painting perspective and wild animals, and also painted some altar-pieces at Bologna in good style, amongst which are the *Annunciation*, the *Death of St. Francis*, and the *Assumption of the Virgin*: died 1610.

**CREPU** (Nicholas), a Fleming, born

1680; painted flower pieces in a pleasing, natural style, and well coloured. His works were greatly esteemed, and brought considerable prices: died 1742.

**CRESCENZI**—See **CAVARAZZI**.

**CRESCENZIO** (Don Juan Baptist), born in Madrid, 1611; excelled in painting fruit, flowers, and architecture: died 1660.

**CRESPI** (Giovanni Battista), born in the Milanese States, 1557; studied at Rome and at Venice, and painted historical subjects, spirited in style, and harmonious in colour, but badly designed, particularly in his naked figures, which sometimes appear distorted in their attitudes. His best performance is that of *St. Augustine*, in the Church of *St. Marco*. He excelled in painting animals and birds of a cabinet size: died 1633.

**CRESPI** (Daniello), born at Milan, 1590; studied first under G. B. Crespi, called *Cerano*, and afterwards under Giulio Cesare Proccacini, but appears to have adopted the style of the Caracci, with the softness and colouring of Titian. He painted both in oil and in fresco with equal success: the *Baptism of Christ*, the *Adoration of the Magi*, the *Preaching of St. John*, the *Presentation in the Temple*, and *Christ amongst the Doctors*, are all admirable performances; he also painted portraits in a style superior to most of his contemporaries: died 1630.

**CRESPI** (Giovanni Maria), called *Il Spagnuolo*, born at Bologna, 1665; studied successively under Angelo Toni, Domenico Canuti, and Carlo Cignani, and afterwards from the works of Titian, Tintoretto, and Paolo Veronese; he also copied the works of Baroccio, whose style he preferred, and some of his compositions of that kind are full of humour and eccentricity: he had a particular talent for caricature, and excelled in portrait painting. Several of his historical works are in the churches and

palaces at Bologna; his method of colouring consisting chiefly of glazing, most of his works have perished: died 1747.

CRESTI—See PASSIGNANO.

CRETI (Donato), born at Cremona, 1671; studied at Bologna, under Lorenzo di Passinelli, whose style he blended with that of Simone Cantarini, forming a manner which has little claim to originality: his colouring is harsh, and his design is often unnatural. His best performances are the Adoration of the Wise Men, and the Crowning of the Virgin, in the churches at Bologna; and four pictures from the Life of Achilles, in the palace there: died 1747.

CREVALCORE (Anthony), said to be a Bolognese, was a very celebrated painter of flowers, fruit, animals, and portraits, many of which are to be seen underwritten with his name: he flourished in 1490. *Masini*, p. 614.

CRISCUOLO (Giovanni Filippo), born at Gaeta about 1495; studied first under Andrea da Salerno, and afterwards at Rome, under Pietro Perugino, but attached himself to the works of Raffaello. He was much employed for the churches and other public edifices at Naples: died 1584.

CRISCUOLO (Giovanni Angelo), brother of the above; studied under Marco da Siena, and became a reputable painter of history. Many of his works are in the churches at Naples: died 1580.

CRISEVOLO (Maria Angela). This lady was born in Naples in 1548, and died in 1606; she excelled in historical subjects and portraits.

CRISPI (Scipione), born in Piedmont about 1550; possessed considerable abilities in historical composition, as appears from his works in the church of San Lorenzo, the chief of which are the Visitation of the Virgin and Elizabeth, and an altarpiece of St. Francis and St. Domenico; died about 1600.

CRISTOFANE, born at Bologna, 1349, is said to have been a reputable painter; but his works have yielded to the ravages of time, and but few, if any vestiges, now remain: died 1387.

CRISTOFANE (Fabio), and Pietro Paolo, flourished about 1710, and executed some works in Mosaic, after Domenichino, Guercino, Carlo Maratti, and others.

CRISTOFANI (Fabius), della Marca, made in Rome several Mosaics from the designs of Pietro da Cortona and of Andrew Sacchi, about the year 1630.

CRISTONA (Gioseffo), born at Pavia, 1664; was the scholar of Bernardo Ciceri, and excelled in landscape, and views in the environs of Rome, which he designed well, and with great accuracy.

CRIVELLI (Carlo), born at Venice; was a disciple of Jacobello Florio; painted history; there remain two pictures by him, one of St. Fabian, and the other of the Marriage of St. Catherine: flourished about 1500.

CRIVELLI (Angelo Maria), born at Milan; excelled in painting animals and huntings, and was considered one of the ablest painters of his country of those subjects.

CROCE (Baldassare), born at Bologna, 1553; was employed by Pope Gregory XIII. in the Vatican, and executed several works both in oil and in fresco, also for many of the churches in Rome: died 1628.

CROME (John), born at Norwich in 1769; was apprenticed to a coach painter, but employed his leisure hours in designing landscapes from nature, in which he particularly excelled. His pictures usually represent views in his native country—a quiet forest scene; a green valley; a purling stream; a woody lane; or a winding hedge-row, with a dilapidated cottage in the distance; and each



kind of tree might be known by the correctness with which the leaves were designed. His scenes were picturesque, and his colouring true to nature: died 1821.

CRONE (Robert), born at Dublin, was instructed by an artist named Hunter, then visited Rome, where he studied some time under Richard Wilson; his landscapes are excellent, but very scarce, and some of his drawings are in the royal collection: died 1779.

CROOS (A. van), the elder, painted woody landscapes upon small panels, rather stiff in the execution, the colouring grayish green, the figures negligently designed, and painted with little care: one of his paintings is dated 1634.

CROOS (A. van), the younger; painted views of towns and landscapes, which very much resemble those of Peter Molyn, and are infinitely different from those of Croos the elder, as much in respect of manner as of colouring; there are some found marked 1643, and some 1667: he also painted ships and sea views in the manner of J. Van Goyen. It is supposed he was at the Hague, as all his designs are from views in its environs.

CROSS (Michael), an English artist, lived in the reigns of Charles I. and II., but is only remarkable for his skill in copying the works of the great masters; at Venice he is said to have copied the Madonna of Raffaele, and left it in the place of the original, and the fraud was not discovered until it was too late to recover it.

CROSSE (Lewis), a painter in water colours, executed several portraits in miniature in Queen Anne's time, and being required to repair a little picture of Mary Queen of Scots, in the possession of the Duke of Hamilton, and to make it as handsome as he could, he painted a round face, such being his idea of beauty, not at all like Mary's, but which being taken for a genuine picture several copies

were made from it; the head is on black velvet, trimmed with ermine.

CRUZ (Juan Pontoja de la), born at Madrid, 1560; studied under Alonzo Sanchez Coello, and painted historical subjects with some reputation, but excelled in portrait: died 1610.

CRUG (Louis)—See KRUG.

CRUGER (Theodore and Matthias)—See KRUGER.

CUEVAS (Pedro de las), born at Madrid, 1558, was more employed in painting historical subjects for private persons than in public works: died 1635.

CUEVAS (Eugenio de las), son of Pedro, born in Madrid, 1623, was a reputable painter of portrait, small size: died 1667.

CUGNI (Baptist), of the State of Florence, was a friend and companion of Christopher Gherardi, with whom, and with Giorgio Vasari, he painted those pictures and ornaments in the Refectory of St. Michael-in-the-Wood, in Bologna. Vasari speaks of him in the *Vita del detto Gherardi*, tom. 3. p. 461.

CUIPERS (Herman Diederick), born at the Hague in 1707, was a pupil of Peter Van Kuick, and of Matthew Terwesten; he painted history, portraits, cabinet pictures, and bas-reliefs; his paintings were very *recherchés*.

CUIT (George), born in Yorkshire, 1743; went to Rome, and took sketches of the beautiful scenery in its environs; also studied the works of the great masters, and on his return was much employed in landscape painting; he formed a style peculiar to himself, giving to his pictures that semi-dusky hue which objects present when viewed through the camera obscura: died 1818.

CUNIO (Daniel), a Milanese, and a scholar of Bernardino Campi. Painted several works from the cartoons of his master, particularly in St. Barnabas in Milan, in the palace of the Prince Triulzio, in Malè; he

also painted for the Emperor Charles V. in company with Girolamo del Leone; and was famous for his landscapes: he flourished about 1540. *Lamo*, c. 80. p. 57.

CUNIO (Rodolpho), a Milanese, and scholar of Cerani; painted the picture of St. Anthony in the church of St. Marcellino in Milan, and various saints in that of St. Thomas; he is much praised for his manner of introducing conflagrations and night pieces, and his works of that description adorn many cabinets. *Torre*, p. 239. He lived about 1600.

CUNNINGHAM (Edmund Francis), born in Scotland, about 1742; visited Italy, where he studied and copied the works of Correggio, Parmegiano, and other great masters, and attained considerable excellence: died 1793.

CUQUET (Pedro), born at Barcelona, 1596; excelled in religious subjects, which are chiefly to be found in the churches and convents of his native city: died 1666.

CURIA (Francesco), born in Naples, 1538; studied under G. F. Crisculo, and afterwards at Rome, from the works of Raffaele, and was much employed for the churches and convents. One of his best works is a picture of the Circumcision; his compositions are grand, the airs of his heads finely expressed, and colouring natural: died 1610.

CURREADI or CURRADO (Francesco), born in Florence, 1570; studied under Battista Naldini, whom he assisted in his works, and some of his own compositions are in the Gallery at Florence; his subjects were generally from sacred history, designed with correctness, the figures full of life and expression, and delightfully coloured; he sometimes painted portraits, which were admired for their resemblance to nature: died 1660.

CURTI (Girolamo)—See DENTONE.

CUSTODIO, Hieronymus Antwerpensis, fecit 1589; this inscription

appears on a portrait of Elizabeth Bruges, daughter of Lord Chandos, in the collection of the Duke of Bedford, at Woburn: in colouring it is flat and chalky.

CUYLENBURG (—), a Dutch painter of little reputation; his subjects were caverns and subterraneous places, with figures something in the manner of Poelemburg, but larger in size and less transparent in the colouring; his nymphs bathing are also less delicate in their forms and less correct in the drawing, and his Bacchanals, and other subjects from fabulous history, are less neatly finished than those of Poelemburg, and scarcely equal to those of Vertaeng.

CUYP or KUYP—JACOB GERBIZ, called Old Cuyp, born at Dort, 1768; studied under Abraham Bloemart; painted landscapes and cattle on the banks of rivers, generally in the neighbourhood of Dort; also frequently painted battles; and the marching, or encampments of armies: he had an agreeable tone of colouring, a broad free touch, and a correct outline, his distances were well kept, and his water very transparent: died 1649.

CUYP or KUYP (Albert), eldest son of the above, by whom he was instructed, born at Dort, 1606; afterwards made nature his guide, and far excelled his father in every respect; his pictures frequently represent the borders of the Maes River, with shepherds and herdsmen tending their cattle, which, unlike those of his father, who usually confined himself to cows and sheep, represent a variety of species; his colouring is also varied according to the particular time of the day: his morning scenes being misty and vapoury, his noontide clear and bright, and his evening tinted with a saffron-coloured hue; he painted moonlight pieces, in which the glittering rays were so admirably depicted on the surface of the water, as to make it appear a perfect illusion;

but his winter scenes or frost pieces far excel all his other subjects, and whether they represent land or water, may be truly said to enchant the spectator; he also painted interiors of churches, horse fairs, and skirmishes of cavalry, fruit, flowers, and portraits, and was in fact the most fertile artist of the Dutch school; his manner seems to be peculiarly his own, if we except Rembrandt, to whom, in colouring, he bears some analogy; his principal work represents the Cattle Market at Dort, and the square, with horse and foot soldiers exercising therein. R. S. Holford, Esq. has a beautiful specimen, called the Golden Cuy; it represents a river scene, and a view of the town of Dort. He died in the year 1667.

C U Y P or K U Y P (Benjamin), younger brother of the above, born 1615; adopted the style of Rembrandt, and painted small historical pictures, which in force of colour and intelligence of light and shadow, resemble the works of that great master; his design is however incorrect.

DACH (John), born at Cologne, 1556; studied under Bartholomew Spranger, then visited Rome, and was afterwards employed by Rodolph II. of Germany; he painted Italian scenery and ruins remarkably well, and died at the Court of Austria in 1646.

DACCARA, painted some architectural subjects in the Gerini Gallery that are very much admired.

DADDI (Bernardo), born at Arezzo, was the disciple of Aretino; some of his pictures are still in the churches at Florence: died about 1380.

DADDI (Cosimo), flourished about 1614; studied under Battista Naldini, and painted history in the church of St. Michael. At Florence is an

altar-piece of St. Michael defeating the rebel angels: died 1630.

DAEL (J. F. Van), born in Antwerp in 1764, was at the age of twelve years sent to the Academy of his native city, where he obtained in 1784 and in 1785, the two first prizes for architecture, the art for which his parents destined him; he afterwards went to Paris, where he soon distinguished himself in the career he had embraced; he painted with care some decorations at Chantilly, St. Cloud, and Bellevue, but subsequently gave himself up to painting flowers and fruit, and equalled in that line Van Spaendonck; the Government gave him an apartment in the Louvre, at that epoch a great favour; he there worked with the utmost zeal, and produced some admirable compositions. Josephine, Marie-Louise, and Louis XVIII. commanded, in their turn, important works, for which he was paid their weight in gold. It may be said that he was in his time, the first painter in that kind; he received from Napoleon, and from Louis XVIII. the great medal of gold, and the cross of honour was not late in shining on his breast; a medal of honour was likewise sent him by King Leopold. Van Dael died in Paris in 1840: he left several paintings of flowers, and of fruit, which were sold in Paris.

DAELE (John van), born in Holland, 1530, died 1601; excelled in landscapes and sea views, with rocky shores and romantic scenery.

DAGIU or IL CAPELLA (Francesco), born at Venice, 1714, a disciple of G. B. Piazzetta; painted history, and was chiefly employed for the churches of Bergamo and its vicinity: died 1784.

DAHL (Michael), born at Stockholm, 1656, was instructed in portrait painting by E. Klocke; he painted that of Christina Queen of Sweden, and in 1688, visited England, and painted those of Queen

**Anne and Prince George of Denmark**, her husband : died in 1743.

**DALENS** (Dirk or Theodore), born in Amsterdam, 1659, was instructed by his father, William Dalens, a landscape painter, whom he soon surpassed ; he afterwards studied with John Voorhoot, and painted large landscapes, with which he decorated the saloons at Amsterdam ; also some cabinet pictures of landscapes with figures ; he usually painted marshy grounds with ducks and wild fowl, similar to Hondcooter : died 1688.

**DALL** (Nicholas Thomas), born at Denmark, came to London about 1760, and painted landscapes, in which he excelled, and in 1768, gained the first prize from the Royal Academy ; he was also much employed in scene-painting for Covent Garden Theatre : died 1777.

**DALLAMANO** (Guiseppe), born at Modena, 1679 ; excelled in painting architectural views, many of which are in the Collections at Turin : died 1758.

**DALMASIO** (Lippo Scarabecchi), called Lippo dalle Madonne, from the beautiful character he gave to the heads of the Virgin, was born at Bologna, and educated under Vitale ; his tints were soft, and drapery flowing ; some pictures in oil by this master are said to be in the churches at Bologna : he flourished from about 1376 to 1410.

**DALTON** (Richard), born in Cumberland, 1720, was apprenticed to a coach painter in London, after which, he visited Rome, and on his return, was sent by George IV., then Prince of Wales, to collect paintings in Italy, and was subsequently appointed keeper of the royal cabinet of drawings : died 1791.

**DAM** (Anthony van), born at Middelburg, painted ships of large dimensions ; he was also very skilful in painting ornaments : he is cited in the Discourse of M. Bomme, printed at Middelburg in 1778.

**DAM** (Walter), born at Dordrecht in 1726, was pupil of Aart Schouman, and painted in the style of his master, but was not able to attain to his superiority ; he finished by making designs after A. Cuyp and L. Bakhuisen : died at Dordrecht in 1785 or 86.

**DAMERY** (Simon), a Flemish painter, born at Liege, 1597 ; went to Italy, where he studied and practised historical painting : died 1640.

**DAMIANI** (Felice), born at Gubbio, flourished from about 1580 to 1605 ; his style is a compound of the Roman and Venetian schools ; and one of his principal works is the Martyrdom of St. Paul, at Castel Nuova.

**DAMINI** (Pietro), born at Castel Franco, 1592 ; a disciple of G. B. Morelli : painted history, and some of his works are said to equal Titian, but he frequently changed his style ; his best productions are Christ giving the Keys to Peter, and the Crucifixion, at Padua : died 1630.

**DAMINI** (Giorgio), brother of Pietro, was an excellent painter of history and portraits, small size : he also died 1630.

**DAMINI** (Damina), sister to Peter Damini, an excellent painter ; painted portraits in small and large, her manner was good and careful : she died at Castel Franco, about 1632.

**DAMINI** (Walter), born at Liege ; a pupil of Bertin, went to Italy, and on his return, painted history : died about 1670.

**DANCE**—See **HOLLAND**.

**DANCE** (George), brother of Sir Nathaniel Holland, is known as the delineator of portraits sketched from the life, since 1793, which were engraved, in 2 vols. folio, by Daniells ; he was the last of the original forty-four Royal Academicians : died 1825.

**DANCKERT** or **DANKERS** (Henry), born at the Hague, about 1630 ; studied painting in Italy, afterwards came to England, and was employed

by Charles II. in taking views of the royal palaces, and of the sea ports, particularly on the Welsh coast. In James II.'s collection there were twenty-eight landscapes by this master.

DANCKERT or DANCKERS (John), resided at Amsterdam, about 1660, and painted historical subjects with some reputation.

DANDINI (Cesare), born at Florence, 1595; studied first under Corradi, afterwards under Passignano, and finally under Cristoforo Allori. Painted history, large and small size, correctly designed and pleasingly coloured, but extremely laboured, particularly his small cabinet pictures; his larger works are principally in the churches at Florence: died 1658.

DANDINI (Vincenzo), brother of Cesare, born at Florence, 1607; studied first under his brother, and afterwards at Rome, under Pietro da Cortona, whose style he followed very closely; he executed several large works for the churches, one of the best is an altar-piece at Florence, representing the Miraculous Conception.

DANDINI (Pietro), born at Florence, 1646; studied first under Valerio Spada, and afterwards under his uncle Vincenzo; he visited Italy, resided for a long time with Paolo Veronese; and also at Parma and Modena, studying the works of Correggio, and on his return to Florence, was much employed, both in oil and in fresco, in subjects from sacred and fabulous history, and also in some from his own invention; he possessed an extraordinary talent for imitating the works of the old masters, particularly Titian, Tintoretto and P. Veronese; also painted portraits, landscapes, architecture, flowers, fruit, battles, animals of all kinds, and sea-pieces, with equal success. At Pisa he executed a fresco representing the taking of Jerusalem; and some altar-pieces, amongst which those of St. Francis and St. Piccolomini possess great merit: died 1712.

DANDINI (Ottaviano), was the son of Pietro Dandini, and painted in the same style: many of his fresco works are to be found in the churches at Florence.

DANDRIDGE, son of a house painter, had great business from his facility in taking a likeness, and sometimes painted small conversations, but died in the vigour of his age. *Walpole*, v. 4. p. 110.

DANEDI (Giovanni Stefano), called Montalto, born in the Milanese States, 1608; studied under Morazzone, and painted history for the churches in Milan with considerable reputation. One of his best works is the Martyrdom of St. Justina: died 1689.

DANEDI (Gioseffo), also called Montalto, brother of Giovanni, born at Treviglio, 1618; studied under Guido Reni. He settled at Turin and painted history for the churches there; amongst others, a fine altar-piece representing the Murder of the Innocents: died 1688.

DANET (Leon)—See DUVEN.

DANET (John)—See DUVET.

DANHAUER, born at Suabia, in Germany, in 1675; studied under Bombelli, and painted history and portraits: died 1733.

DANIELL (Thos. R.A.), painted a view of the poet Cowley's house at Chertsey, and a picture of Una, or the Red Cross Knight, by which he established his reputation as a painter; also some views in Yorkshire; a Waterfall near Craven; and a Moonlight and Sunset. He afterwards visited Hindostan, and painted the magnificent temples and scenery of that country, amongst which is an Hindoo Temple at Tritchenore; the Hindoo Temple at Trincomalee; a Tiger Hunt; and the British Resident at Poonah concluding a Treaty in Durbar with the Prince of the Mahrattas. His touch was spirited, design correct, and colouring excellent: died in 1840.

**DANIELL** (William, R. A.), nephew of the above, accompanied his uncle to India, and assisted him in some of his works; also painted some excellent pictures of his own composition, amongst which are, a View of Fyzabad, in Oude; the Mosque at Jaunpore; Hunting the Wild Elephant; the Dead Elephant; Views of Hindoo Temples; and several others, many of which are in the collection of James Walkinshaw, Esq.: died 1837.

**DANKS** (Francis), born at Amsterdam, 1650; went to Rome, acquired the name of Tortue, and on his return to Amsterdam painted history and portraits with success.

**DANLOUX** (Peter), born at Rome, 1745; died in 1809; came to England, where he painted many pictures and portraits: the Punishment of a Vestal is one of his best productions.

**DANTI** (Girolamo), a scholar of Titian; painted in the church of St. John Nuovo, in Venice, the picture of the Saints Cosmo and Damiano. He was a brother of Vincent and Fra Ignatius Danti, to whom he was of great assistance in painting the frescos in Rome, and by the excellence of his designs and colouring, promised to have been a great painter, but died at the early age of 33, about the year 1580.

**DANTI** (Theodora), born at Perugia, 1498 died 1573. This lady painted small pictures in the style of Pietro Perugino, alike excellent in design and colouring.

**DANTI** (Antonio), born at Rome, 1634, died 1675; painted history and portraits, but his talent never rose above mediocrity.

**DARDANO** (Anthony), a Bolognese painter: learned design and colouring in the school of John Viviani, and subsequently, without a master, learnt to paint large pictures, and became sufficiently practised in all kinds of painting; he worked in public and in private, abroad as well as at home, and died in the year 1735, at the age

of 58. His life is written in the *Istoria dell'Accademia Clementina*, p. 417.

**DAVENPORT**, was a scholar of Lely, and a good imitator of his manner: he died in the reign of King William, aged about 50. *Walpole*, v. 3. p. 39.

**DAVID** (Lodovico Antonio), born at Lugano, 1648; studied at Milan successively under Cavaliere Cairo and Ercole Procaccini, and at Bologna under Carlo Cignani. Painted history with considerable reputation for the churches and monasteries at Milan and Venice, some of which are more in the style of Camillo Procaccini than of Ercole: he also painted portraits in a very superior style.

**DAVID** (James Louis), called the head and restorer of the French school, was born in Paris, in 1750, and studied under Vien, or Vienne. Amongst his most celebrated pictures may be reckoned, the Oath taken in the Tennis Court; Belisarius; Brutus; the Horatii; the Funeral of Patroclus; the Death of Socrates; Leonidas at Thermopylæ; the Rape of the Sabines; and the Coronation of Napoleon. In endeavouring to give an air of antique character to his works, he was too often cold and inexpressive, resembling coloured statuary more than nature, though at times he gave a striking reality to the productions of his pencil; he is, however, entitled to a high rank amongst modern artists: died 1825.

**DAVISON** (Jeremiah), studied chiefly under Sir Peter Lely, and excelled in painting satins; he painted the portraits of the Duke and Duchess of Athol: died about 1745, aged about 50. *Walpole*, vol. 4. p. 111.

**DAVY** (Robert), born in Devonshire; went to Rome, and returned to London about 1760; he painted portraits, but with little merit or success; he also taught drawing in ladies' schools: died 1793.

**DAWE** (George), was admitted an Associate of the Royal Academy in

1810, and exhibited an historical picture of Andromache imploring Ulysses to spare the life of her son; also a portrait of Coleridge the Poet, and two others; and in 1814 produced his picture of a Child rescued by its Mother from an Eagle's Nest: he afterwards left England for Russia, and was patronized by the Emperor, for whose palace at St. Petersburg he painted 400 portraits of the chiefs and leaders of the Russian army who harassed Napoleon in his memorable retreat from Moscow; he returned to England and died in 1829. His portraits have the reputation of being correct likenesses, but are less intellectual than natural.

**DAWES** (Philip), born in London; studied under Hogarth, and painted an historical picture of Mortimer confined in Nottingham Castle by order of Edward III., and another of Bobadil Cudgelled, from "Every Man in his Humour," which latter has been engraved. He never rose to any degree of eminence: died about 1780.

**DAYES** (Edward), in early life practised as a miniature painter, and afterwards in landscape drawing; his principal work was a picture of the Royal Procession to St. Paul's in 1789. At the time of his death in 1804, he had in the Royal Exhibition a pleasing view of Shrewsbury.

**DEAN** (Hugh), born in Ireland; visited Italy, and became a good painter of landscape. In 1780 he made an exhibition of his paintings, amongst which was a transparency of Mount Vesuvius: died about 1784.

**DEACON** (James), painted portraits in miniature in a masterly style: died 1750.

**DEBLIEK** (Daniel), born in Holland; flourished about 1650, and painted architectural subjects, particularly the exteriors and interiors of churches, with considerable reputation.

**DECKER** or **DEKKER** (Francis), born in Holland; painted landscapes in the manner of Ruysdael, in a pleas-

ing and natural style; his pictures are to be met with in almost every collection in Holland.

**DEFRANCE** (Leonard), born at Liege, in 1735, pupil of I. B. Coclers: went to Rome, in 1753, where he studied till 1759; he afterwards visited Florence, Bologna, Venice, and Padua, and made some stay at Moutpelier and Toulouse, from whence he returned to his native place; he had hitherto painted historical subjects in large and small dimensions, landscapes, game, flowers, fruit, and architecture, and even some theatrical decorations, but under the advice of one of his friends, a landscape painter, he afterwards confined himself to easel paintings, and some interiors. He died in 1805; his painting of the Abolition of the Convents by Joseph II. was engraved in 1782 by Guttenburgh.

**DELELOCHE** (N.), of Liege, who lived about the middle of the 18th century; painted easel pictures representing combats and battles, in good and spirited composition; there is also a painting by him of John Theodore of Bavaria, Prince Bishop of Liege, surrounded by the people of his court; and two other large paintings in the church of St. James, in Liege.

**DELEN** (Dirk, or Theodora Van), born at Hausden: studied under Frank Hals, and painted similar subjects, such as portraits and conversations, but his favourite subjects were the insides of churches and temples filled with figures, also galleries and grand saloons, with assemblies of persons feasting and dancing, musical parties, &c. in which the figures were usually introduced by Van Harp, Wouwermans, and others of his time: died about 1680.

**DELFINO** (Carlo), born in France; visited Italy and resided at Turin, where he was made painter to the Court, and also employed in the churches, but his works were destitute

of taste and judgment: lived about 1670.

**DELFT** or **DELPHIUS** (William James), son of Jacob Delft, a portrait painter of little note, in which he also practised, but is better known as an engraver: died about 1640.

**DELFT** (James William), born in Delft in 1570, was a good painter of portraits; in 1592 he produced a painting representing the Chiefs of the Archers; and a family picture, where he is represented with his wife and children, of the size of life. He died in Delft, and left three sons, Cornelius, James William, and Rochus.

**DELFT** (Cornelius), pupil of his father, James William Delft, and of Cornelius Cornelisz of Haerlem; was a good painter of inanimate objects.

**DELFT** (James William), grandson of the above, born 1619; studied under his grandfather Mirevelt, whose style he followed with success: died about 1661.

**DELIBERATORE** (Niccolo), called Niccolo Folignato, born at Flori; flourished from about 1460 to 1480, was a reputable painter of history for the churches, one of which, a Crucifixion, is painted on a golden ground, and contains several figures.

**DELIN** (John Joseph Nicholas), born at Antwerp, in 1776, was an historical painter of great merit, and excelled in portraits. One of his most esteemed pictures is in the church of St. Charles Boromeo, at Antwerp; it represents Simeon in the Temple, singing the praises of the Lord: in the church of St. James is an historical picture. He made also a great number of portraits, which are well painted and good likenesses: he died at Antwerp, in 1811.

**DELLO**, born at Florence, 1603, went to Spain in 1658, and assisted in the works of the Escorial; he also painted historical subjects of small size.

**DELMONT** (Diodato), born in Flanders, 1581, was a pupil of Rubens,

whom he accompanied to Italy, where he painted several pictures for the churches; at Antwerp are three capital pictures by him, representing the Transfiguration, Christ carrying his Cross, and the Adoration of the Magi; his works were highly praised by Rubens: died 1630.

**DELPO** (Giacomo), born at Naples, 1709; was instructed by an artist named Dominique, and excelled in historical and architectural subjects: died 1754.

**DELVAUX** (Ferdinand Maria), born in Brussels, in 1782; painted history. In the Academy at Ghent, is a David before Saul, by him; and in the church of the Minims, at Brussels, the Martyrdom of St. Stephen; the Society of Fine Arts at Ghent also possesses one of his productions: he died in 1815.

**DELVENAAR** (Ugaart), a Dutch painter, lived at the same epoch as Verkolie, and painted some very fine landscapes.

**DELVITO** (Niccolo), born at Naples, 1435, died 1498. Studied under Antonio Solario, and painted history in his style.

**DEMABNE** or **DEMARNETTE**—See **MARNE**.

**DENNER** (Balthazar), born at Hamburgh, 1685, died 1747. This celebrated portrait painter, whose master is not known, is said to have improved himself by copying other works, and by the study of living models: his principal merit consists in the minute finishing of his works, the hairs of the head, and even pores of the skin being visible. He was principally employed by the princes of Germany, the King of Denmark, and George I. and painted, amongst others, the portraits of himself, his wife, and children; two of his portraits, the Head of an old Man, and an old Woman, recently fetched upwards of £1000.

**DENON** (Baron, Dominique Vincent), born in Burgundy, 1747; wielded the sword and the pencil with



equal dexterity ; he accompanied Buonaparte to Egypt, and made numerous fine drawings, which alone would be sufficient to immortalise his name : died 1825.

DENTONE (Girolamo), called Curti, born at Bologna, 1576, was first a disciple of Lionello Spada, but finding that his genius directed him rather to perspective than to a design of the figure, he applied himself to study the noble edifices erected from the plans of Giacomo Baronio, called il Vignola. Many of his works are in the palaces at Bologna, in which the figures are painted by the most distinguished of his contemporaries ; he was a perfect master of the chiaro-scuro, and gave to his works so surprising a relief that they have the appearance of a perfect illusion : died 1632.

DENYS (Jacques), born at Antwerp, 1647. Studied under Erasmus Quellinus, and afterwards at Rome and Venice, copying the works of Raffaele, Giulio Romano, Guido and Titian ; he painted several historical pictures and portraits, amongst others, the Grand Duke of Tuscany and his family, also an *Ecce Homo*, in the manner of Vandyck, but without that purity of colouring. His style is a compound of the Roman and Venetian schools.

DENYS, a modern French painter, celebrated for his landscapes, many of which he executed for the Court of Naples, at which place he went to reside, as well as for other persons : he never omitted to introduce cows into his pictures, and embellished them with plants, so natural and so highly finished, that the species might be distinguished ; the tone of his colouring is occasionally somewhat too yellow.

DERVET (Claude), born at Nancy, 1600. Studied under Henriët, and became a good painter of history and portraits.

DERYCK (Peter Cornelius), born at Delft, 1568. Studied under Hubert

Jacobs, called Grimani, but adopted the style of Bassan, whom he imitated so successfully that good judges are frequently deceived ; he painted both in large and small, and executed several portraits, which were greatly admired : died 1630.

DERYCK (William), born at Antwerp, 1635 ; painted history, the figures usually as large as life, but never reached any eminence : died 1697.

DESANI (Pietro), born at Bologna, 1595. Studied under Lionella Spada, painted history, well composed and correctly designed, but hard in colouring ; the churches and public buildings in Reggio abound with them : died 1647.

DESBARRES (Bonaventura), born at Paris, 1700 ; painted history in the taste of the time and place, but never rose above mediocrity : died 1729.

DESCAMPS (John Baptist), born in Dunkirk, 1714 ; painted history, village scenes, and family subjects with some reputation, but is better known as an author than as a painter : died 1791.

DESCOENERE (Saladin). The church of the Minorites at Ghent possessed a very remarkable production of his, the contract for which is dated October 14th, 1434. It not only fixes the subject of the painting, but even distinguishes the colours the artist was to employ in its execution. This interesting piece is reported in the *Memoires de Gand, par le Chevalier Dierix*.

DESHAYES (Jean Baptist), born at Rouen, 1729. Studied successively under Colin de Vermont, Restout and Boucher, then visited Rome for improvement, and on his return, painted historical subjects with some reputation : died 1765.

DESLYENS (James Francis), born in Ghent in 1684, was a painter of portraits ; he died in Paris, in 1761.

DESPORTES (Francis), born at Champignon, 1661. Studied under

**Bernaert**, the pupil of **Snyders**; his subjects were usually the huntings of different animals, in which the dogs are spiritedly depicted, and very natural; he also excelled in flowers and insects, and painted several pictures for **Louis XIV.**: died 1743.

**DESPORTES** (**Claude Francis**), son of **Francis**, painted animals in the style of his father with some success: died 1774.

**DESPREZ** (**Louis John**), born at **Lyons** about 1750; painted history and battle-pieces in a bold and vigorous style. One of his best pictures is a representation of the **Battle of Svensund**: died 1804.

**DESUBLEO** or **SOBLEO** (**Michele**), born in **Flanders**. Studied under **Guido**, painted history for the churches at **Bologna** and at **Venice**, in which the grace and purity of **Guido** is combined with the vigour of **Guercino**. One of his best pictures is a **Crucifixion**, at **Venice**.

**DEVIS** (**Arthur William**), born in **England**, 1762, went to **India**, and painted several pictures descriptive of the manufactures of **India**; also an historical composition, of **Lord Cornwallis** receiving as **Hostages** the two sons of **Tippoo Saib**; and on his return to **England** painted two large pictures, one representing **Cardinal Langton** instigating the **Barons** to force **King John** to sign **Magna Charta**; the other the **Conspiracy of Babington** in the reign of **Queen Elizabeth**; in the former of which the portraits of the descendants of those **Barons** are introduced. On the death of **Nelson**, he went on board the **Victory** to take the likeness of **Lord Nelson**, and of those officers and attendants who were present in his last moments, and took a drawing of the cockpit; he also painted the portrait of the **Princess Charlotte of Saxe-Coburg**; his figures were grouped with considerable taste, highly finished, and harmoniously coloured: died 1822.

**DEVIS** (**Arthur**), born at **Preston, Lancashire**, 1711. Studied under

**Tillemans**, and painted portraits and conversation pieces, particularly one of the **Pretender's** friends, in which he introduced a portrait of himself as the **Pretender**, whom he greatly resembled in feature; his portraits were usually small half lengths: died 1787.

**DEVIS** (**Anthony**), son of **Arthur**, excelled in landscapes: died 1817.

**DE WIT**—See **WIT**.

**DEYNUM** (**John Baptist Van**), born at **Antwerp**, 1620; painted history and landscapes in water colours, also portraits in miniature, neatly pencilled, coloured with great sweetness, and elegantly composed. The **King of Spain** purchased most of his works: died 1669.

**DEYSTER** (**Louis**), born at **Bruges**, 1656. Studied under **John Maes**, and afterwards visited **Rome** and **Venice**, studying from the antique, and the works of the best modern masters; he painted history, composed in a grand style, with flowing draperies, so arranged as not to hide the delicate formation of the limbs, the colouring warm, and with a freshness in the carnations resembling **Vandyck**; his best compositions are the **Crucifixion**; the **Resurrection**, and the **Death of the Virgin**: died 1711.

**DEYSTER** (**Anna**), daughter of **Louis**, born 1696. Studied under her father, and imitated his works with the greatest precision; also excelled as a landscape painter: died 1746.

**DIAMANTINI** (**Guiseppe**), born at **Romagna** about 1660; resided at **Venice**, and painted history for the churches, and for private collections; one of his chief productions is a painting of the **Wise Men's Offering**.

**DIANA** (**Benedict**), a **Venetian** painter, lived in the time of the **Belini**, and in emulation of them painted in the college of **St. John the Evangelist** a number of the **Brethren** distributing alms to the poor; in the **Church del Carmine** he painted a **Sta. Lucia** between two other **Saints**; and in the **sacristy** of the **Father Servitors**

the fine painting over the altar; his works shew what a great advance painting had made in those times: he flourished in 1500. *Ridolfi*, par. 1. p. 24.

DIANTI (John Francis), a Ferrarese painter, followed the manner of Dossi, and flourished about the year 1560.

DICHICI (Florence), of Haerlem, was a painter of flowers, fruit, and preserves, and so much esteemed in his time that his portrait was engraved with verses in his praise.

DICIANI (Jasper), a Venetian, was an excellent designer, and painted history with great freedom in colouring; he painted in Venice and in Dresden, where he worked in the theatres, and for the gentry of the country, and also in Rome, where he painted for the nobility both in oil and in fresco.

DIELAI — See SURCHI.

DIEPENBECH (Abraham Van), born at Bois le Duc, 1607; first practised painting on glass, in which he was considered superior to any of his competitors, and some of his works of that description are in the Cathedral of Antwerp; afterwards became a scholar of Rubens, whose style he imitated with great success both in Scripture and profane history, and in some of his productions is said to equal Vandyck; he came to England in the reign of Charles I. and made designs for the Duke of Newcastle's Book of Horsemanship; there is a fine picture by him in the church of the Carmelites, at Antwerp, representing the Virgin in the Clouds with St. Elias: died 1675.

DIEPRAAM (Abraham), born at the Hague, 1655; studied first under Dirk Stoop, the father of Abraham Stoop, the battle painter, and next under Hendrick Zorg, but afterwards adopted the style of Adrian Brouwer, and painted drolleries and drunken frolics, but not equal to Brouwer.

DIERCKX (Matthew Ignatius), born at Antwerp, in 1807, was a pupil of

M. Van Bree; he went to Italy to improve himself in painting historical subjects, and in 1825 was crowned at Rome. He was an artist of eminent talent, and died in his native city in 1832, in the flower of his age.

DIEST (Adrian Van), born at the Hague, 1655; studied under his father, a painter of sea pieces, and on coming to England was employed by the Earl of Bath in painting views on the coast of Devon and Cornwall, which possess considerable merit, are transparent in colouring, and the distances well kept; the figures were frequently inserted by Adam Coloni, his brother-in-law; he also painted portraits which possess great merit: died 1704.

DIESTCH (John Christopher), born at Nuremberg, 1710, painted landscapes with considerable reputation.

DIETERLIN (Vendelin), the glory of his country, Argentina, both in painting as well as in architecture, left many treatises which were the foundation of those magnificent fabrics raised in Germany. *Sandart*, p. 304.

DIETRICH or DIETRICY (Christian William Ernest), born in Saxony, 1712. Studied landscape painting under Alexander Thiele, but his principal talent lay in imitating the works of Rembrandt, Ostade, Poelemburg, and Salvator Rosa; he was an excellent colourist, and painted some historical landscapes in capital style: died 1744.

DIEVEN (N.), a Flemish painter of flowers, fruit, and inanimate objects.

DINARELLI (Julian), a painter of Bologna, was a scholar of Guido Reni, and painted in the church of St. Dominic, in Bologna, the picture of the Guardian Angel: he flourished about 1635.

DINCHI (James), a German, was in his time a painter and engraver of some credit; his portrait is engraved, and it is believed by himself: he flourished about 1550.

**DINGMANS** (Adam), born at Haerlem in 1637, died in 1704 : he was a pupil of S. de Bray.

**DINO**, or **BANDINO** (Nello di), a Florentine, learned to paint of Tassi, and was one of the three that, with Bruno and Buffalmacco, formed the triumvirate of facetious and jocular men that gave so much material to John Boccaccio in writing his Decameron of their burlesque inventions about the year 1350 : he painted a considerable time with his companions, and enjoyed a long life. *Baldinucci*, sec. 2. p. 25.

**DINTER** (Gerard van), born at Bois-le-Duc, in 1745, was a pupil of H. I. Antonissen ; he lived at first at Leyden, and afterwards established himself at Brussels ; having been some time at Boom, near Antwerp, he returned in 1810 to his native city. He was one of the founders and directors of the Academy of Design and of Painting at Bois-le-Duc, where he died in 1820. He painted with much talent landscapes ornamented with animals.

**DIOS** (Jasper), a celebrated Portuguese painter ; was sent to Rome by King Emanuel, to perfect himself in the school of Michael Angelo, and made great progress ; recalled to his own country, he painted in oil many pictures for the church of the monastery of Belem, and in other places erected by that monarch ; and in the church of the Misericordia, he painted the famous picture of the Descent of the Holy Ghost, which is signed with his name and date, 1534, and was restored in 1734.

**DIRSEPOLI** (Giovanni Battista), born at Lugano, in 1590 ; painted history for the churches at Milan with considerable reputation ; his best production is a picture of St. Teresa, at Como : he died in 1660.

**DIXON** (John), disciple of Sir Peter Lely ; painted both in miniature and crayons, but mostly the former ; in

water-colours there are numbers of his works, upwards of sixty of which were in Lord Orford's collection, both history and portraits, particularly Diana and her Nymphs Bathing, after Poolemburg ; a Sleeping Venus ; Cupids and a Satyr ; these were his best works : he died about 1715.

**DOBSON** (William), born in London, 1610 ; had some instructions from Francis Cleyn, and copied some works of Titian and Vandyck, one of which being seen by Vandyck, he recommended him to Charles I. whose portrait he painted, also that of the Prince of Wales, Prince Rupert, and several of the nobility, which, though inferior to Vandyck in gracefulness, possess a charming tone of colour ; he painted a picture of the Decollation of St. John, in good style, but rather cold in the colouring ; and was called by King Charles, the English Tintoretto : died 1646.

**DOES** (Jacob Vander), born at Amsterdam, 1623 ; studied under Nicholas Moyaert, and afterwards at Rome ; he painted landscapes embellished with small figures, and animals, chiefly sheep and goats, touched with great spirit, and with a beauty of penciling hardly to be surpassed, but gloomy and cold in the colouring ; he subsequently adopted the style of Bamboccio, and painted similar subjects with great success : died 1673.

**DOES** (Simon Vander), son of Jacob, born at Amsterdam, 1653 ; studied under his father, and painted landscapes and cattle in a similar style, but with a clearer and more agreeable tone of colouring ; also portraits and domestic subjects in the style of Gaspar Netscher.

**DOES** (Jacob Vander), the younger, born at Amsterdam, 1653 ; studied landscape painting under his father, and Karel du Jardin, but quitted that style, and applied himself to historical painting under Gerard Lairese, in which he succeeded admirably : died 1693.

**DOLABELLA** (Tommaso), born at Belluno, 1580; studied under Vassillacchi, called Aliense, sometimes painted historical subjects, but excelled in portrait painting; he painted those of Sigismund III. King of Poland, the Royal Family, and several of the nobility.

**DOLCI** (Carlo), born at Florence, 1616; studied under Jacopo Vignali; painted history, very highly finished, the flesh resembling ivory; he was particularly fond of sacred subjects, Heads of our Saviour and the Virgin, Magdalens, &c. which are much admired for their tranquil expression of devotion, plaintive sorrow, and patient suffering; his Madonnas exhibit uncommon delicacy and pathetic feeling; some of his pictures, as large as life, are in the gallery at Florence, but they are not finished so highly as his other works.

**DOLCI** (Agnes), daughter of Carlo; copied some of her father's works, and painted some pictures of her own composition, but very inferior to those of Carlo.

**DOMENICHINO** or **DOMENICHO** (Zampieri), born at Bologna, 1581; studied first under Denis Calvart, and afterwards in the school of the Caracci; having contracted an intimacy with Albano, he accompanied him to Italy to study the works of Correggio and Parmegiano; he painted several subjects for the churches at Rome, the Farnesian Gallery, and various other public edifices; also painted landscapes in an admirable style, generally enriched with architecture and beautiful figures, and was considered the most distinguished disciple of the Raffaele school; his design is pure and grand, and his heads full of grace and beauty; by N. Poussin he is ranked as next to Raffaele. Amongst his best pictures may be mentioned, the Communion of St. Jerome, Adam and Eve, also a Dead Christ on the knees of the Virgin, with Mary Magdalen, and others, and the Martyrdom of St. Agnes; there is, how-

ever, in some of his oil paintings an appearance of dryness, and a want of effect: died 1641.

**DOMENIQUE** (John), born in France, resided chiefly at Rome; he was a scholar of Claude Lorraine, and one of the most successful copyists and imitators of his style: died 1684.

**DOMER** (J.), supposed to have been born at Alkmaar; designed many views in the Low Countries and elsewhere; those in water colours are much esteemed; it appears that he painted but little in oil. In the catalogue of Hoet and Terwesten only one is mentioned, an interior. Nothing is known of his time of life, but by the design that he made of the Comet, which appeared at Alkmaar in 1680, and by the engravings made after his designs.

**DOMINI** (Girolamo), born at Correggio, 1681; studied under Francesco Stringa, Guiseppe del Sole, and Carlo Cignani; painted history, large and small, and several altar-pieces and easel pictures in a masterly style, and with considerable reputation: died 1739.

**DOMINIC** (Cavaliere), born at Rome, 1595; studied under and imitated the style of Pomerancio, and painted several considerable works for the Vatican: died 1640.

**DOMINICI** (Francesco), born at Trevigi, flourished about 1530; painted history for the churches, but excelled as a portrait painter.

**DOMINICI** (Bernardo), born at Naples, 1740; studied landscape painting under G. F. Beisch, a German artist, and adopted his clear and finished style, also painted what are called Bombocciate.

**DOMINICIS** (Anthony), of the city of Palermo, in Sicily; exercised his profession in Naples with some reputation as a painter.

**DONALDSON** (John), born in Edinburgh, 1737; evinced, whilst a child, a taste for drawing, and at an early age produced some miniature portraits

in Indian ink, which gave proof of extraordinary ability ; he also imitated the old engravers with a pen, so correctly as sometimes to deceive the eye of a connoisseur ; he afterwards came to London, painted portraits in miniature with success, and obtained a prize from the Society of Arts for an historical drawing of the Tent of Darius ; he also painted two pictures on enamel, Hero and Leander, and the Death of Dido, and published some works on the art, and on other subjects : died in 1801.

**DONATI** (Bertolo), born in Venice, 1540, died 1601 ; painted historical subjects in a correct style.

**DONATO**, born in Venice, 1429 ; studied under Jacobello, and acquired some reputation as an historical painter : died 1478.

**DONATO** (Zeno), painted in Rimini, the picture of St. Marino, and two others, which are done with great care : he was born in Venice in the year 1678.

**DONCKER** (Peter), born at Gouda ; studied under Jacob Jordaens, and afterwards visited Rome for improvement ; he painted similar subjects to Jordaens, and in a similar style : died 1688.

**DONCKER** (John), born at Gouda, 1610 ; painted portraits with considerable reputation ; his principal production is a large picture, containing the portraits of several persons of distinction in his native city, which gives proofs of vast ability : he died young.

**DONDUCCI** (Giovanni Andrea), called *Il Mastellatta*, born in Bologna, 1575 ; studied under the Caracci, but attempted a style founded on a spirited and graceful design in imitation of the works of Parmegiano, in which the body of light is in the centre of the picture, and the extremities in deep shade, many of which are in the churches at Bologna ; he also painted landscapes entirely in the style of the Caracci.

**DONGEN** (Dionisius van), born at Dordrecht in 1748, was a pupil of J. Xavery at the Hague ; at first he painted landscapes with cattle, after the manner of his master ; but he afterwards studied at Rotterdam the works of Potter, Cuyp, and Wynants, and imitated nature successfully ; his paintings are found in Germany, France, Russia, and England, and in various collections in his own country : he died at Rotterdam in 1819.

**DONI** (Adone or Done), born at Assisi, 1472 ; studied under Pietro Perugino ; painted history, but his style contains little of the Gothic manner of his instructor ; one of his pictures at Perugia, representing the Last Judgment, is coloured with great force and vigour : died 1560.

**DONINI** (Girolamo), born at Correggio, 1681 ; studied successively under T. Stringa, Gioseffo dal Sole, and Carlo Cignani, and painted some few historical pictures for the churches, but was chiefly employed in easel pictures.

**DONINO** (Angelo di), was an excellent Florentine designer, and intimate friend of Cosimo Rosselli ; and if the time he spent in designing had been employed in painting, he would have succeeded better : he died in 1500. *Vasari*, par. 2. p. 346.

**DONOSA** (Josepho), born 1628 ; studied under his father, a painter of moderate talent, and afterwards under Francesco Fernandez, then visited England for improvement in design and colouring ; he excelled in perspective and architecture : died 1686.

**DONSELAAR** (Henry), born at Middelburg, in Zealand, in 1761 ; a painter of historical landscapes ; often copied ancient pictures, and sometimes succeeded in equalling them. From the exhibition of paintings of the Society of the Fine Arts at Ghent, there must be accorded to his productions the just tribute of praise. He died at his residence in Ghent in 1829.

**DONTH** (Arnold), of Ghent, in Flanders, a scholar of Anthony Van-

dyck, practised painting in Rome, paying great attention to figures and portraits, in which he succeeded equal to his master : he died much respected in 1665.

**DONTONS (Paul)**, of Valentia ; was a painter of soft and delicate colouring, and it is believed had studied in Italy, his manner being very different from the usual character of the Spaniards ; he painted in various places in Spain, but especially in Valentia, in the churches and choirs of the convents of Mercede, his works are well conducted, and in perfect good taste : he died in 1666. *Palomino*, v. 2. p. 359.

**DOORNIK (John Van)**, of Leyden ; painted history and portraits, also some pictures after the manner of Wouvermans, which attest his great superiority. His portrait, painted by himself, has been found in the collection of M. Vander Marck, at Leyden

**DORIGNY (Michael)**, born in France, 1617 ; studied under Simon Vouet, in whose style he painted historical subjects, some of which are in the castle of Vincennes : died 1746.

**DORIGNY (Louis)**, son of Michael, born in Paris, 1654 ; studied first under his father, and afterwards under C. Le Brun ; painted history, both in oil and in fresco, but without possessing any very great merit : died 1742.

**DOSSELAAR (J. Van)**, was a Flemish historical painter ; in the church of St. Peter, in Ghent, are eleven paintings representing the acts of the Apostle St. Peter, the Last Supper, and the Resurrection of the Saviour ; these are the only specimens that can be furnished of this artist.

**DOSSE (Dosso)**, born near Ferrara about 1490 ; studied under Lorenzo Costa ; then visited Rome and Venice in company with his brother Giovanni ; and after studying the works of the best masters, painted landscapes in a style of their own ; Giovanni painted the landscapes, and

Dosco the figures ; he also excelled in portraits, and painted that of Ariosto the poet ; some of his works are in the churches at Ferrara, and in the Dresden Gallery : Dosso died 1560.

**DOUDYNS or DODOENS (William)**, born at the Hague, 1630 ; studied under Alexander Petit, and afterwards in Italy, copying and designing from the modern and ancient masters, and particularly from the statues and basso-relievos. He gave to his figures an elegant form, and was particularly correct in designing the nude : his draperies are well cast, his pencil free and firm, and his pictures partake more of the Italian than the Flemish style. One of his best works is the Judgment of Solomon. There are also two admirable easel pictures of Time discovering Truth, and Wisdom triumphing over Vice and Intemperance ; his works are chiefly in fresco : died 1697.

**DOUFFLEST (Gerard)**, born at Liege, 1594 ; studied under Tanlier, and afterwards at Antwerp, under Rubens ; he visited Italy, and on his return to Liege, painted some good historical subjects for the churches there : died 1660.

**DOUGHTY (William)**, born in York ; practised portrait painting with considerable success : he flourished about 1780.

**DOUVEN (John Francis)**, born in Cleves, 1656 ; studied under Gabriel Lambertin, and afterwards under Christopher Puitlink, who excelled in landscape and animals ; he was subsequently employed by Don John de Velasco in copying the principal pictures in his collection, but quitted historical subjects for portrait painting, in which he greatly excelled. He painted the portraits of the Emperor and Empress of Germany, the Grand Duke of Tuscany, and many other distinguished personages ; also his own portrait for the Florentine Gallery. His small historical pictures, of which there are two in the collection of the King of France,

Susannah and the Elders, and a Holy Family, are much in the Italian style: died 1727.

DOUW (Gerhard), born at Leyden, 1613; studied painting first under Kowenhoorn, a painter on glass, and afterwards under Rembrandt, and painted interiors, conversations, and sometimes landscapes, small size, and wrought up beyond those of every other artist; uniting the rich and glowing colouring of Rembrandt with the polish and suavity of extreme finishing, yet with a spirited touch, and a breadth of light and shadow, and minuteness of precision, so nearly approaching to nature, as to become a perfect illusion. He first painted small portraits, which were admired for their resemblance and their extreme high finish; and is said to have employed five whole days in painting the hand of a lady who sat to him for her likeness. He afterwards devoted himself to fancy subjects, generally confined to a few figures, and sometimes to one only. His works are highly prized; and there are no less than seventeen of his pictures in the French Museum, amongst which is the celebrated "Dropsical Woman;" but the most capital picture in Holland is of a much larger size than usual, and represents two rooms, in one of which is a Woman Suckling a Child, with a Cradle by her side, a Table covered with tapestry, and other embellishments: the other is a Surgeon's Shop, with a Countryman undergoing an operation, and a Woman standing by with several utensils: in another part a Man making a Pen by candle-light; and on the opposite side a School, with Boys sitting and writing at different desks. There is also at Florence a candlelight piece, which is exquisitely finished: died 1674.

DOYEN (Gabriel Francis), born in Paris, 1726; studied under Vanloo, then visited Italy, and studied the works of all the great masters at Venice, Bologna, and other places,

and on his return to Paris acquired considerable reputation as an historical painter; his picture of the Death of Virginia gained him admission into the French Academy: died 1806.

DOZELLO (Pietro Ippolito del), born at Naples, 1405; studied under Cola Antonio, and became a reputable painter: died 1470.

DRAGHI (Giovanni Battista), born at Genoa, 1657; studied under Domenico Piola, and painted history, in which he combines the design of the Bolognese school with the taste of Parmegiano. His oil paintings are superior to his fresco: many of the latter are in the churches, and his easel pictures in private collections.

DRASSAERT, a Dutch artist of the 17th century; painted landscapes, ruins, and stag-hunts.

DREGT (John van), born at Amsterdam; was a landscape painter, and gained the gold medal for design at the Academy of Amsterdam: he painted some scenes for the new theatre in 1774. His painting, known under the name of the Modern Saloon, was designed by Bulthuis, and engraved by C. Brouwer: he died at Amsterdam in 1807, at the age of 70.

DREVER (Adrian van), a Dutch painter of landscapes and shipping, flourished about 1673: his life as an artist was spent in England.

DRIELST (Egbert van), was born in Groningen, 1746. His first essays were under Frantz, a painter upon tin in that city, who persuaded him to cultivate the talents which he discovered, and to improve his taste. He then entered the atelier of Augustini at Haerlem, when he began to work upon large subjects. He received at a later period some lessons from H. Meyer, at Haerlem, who made him draw from nature; from thence he went to Amsterdam, where he worked under the eye of J. Cats. At that early period a number of amateurs sought



his designs and his paintings. It was then that he studied the works of Ruysdael, Hobbema, and Wynants. The designs and sketches of landscape he now made approached more to the manner and the taste of the best masters of the preceding century than to those of the present time; his assiduous study was crowned with full success, and made him equal to the best landscape painters of his time: several young painters that he had encouraged to follow his manner arrived at a high degree of perfection. The subjects of his works were usually wooded landscapes, of farms and cottages; he disposed his figures and animals in his pictures with judgment, and designed correctly; he sometimes represented nature in a melancholy and miserable state, cottages falling to ruin, old trees uprooted and decaying, and lands uncultivated; he well understood the *chiaro-scuro*; his skies are of a beautiful hue, according to the hour of the day; his colouring neither too cheerful nor too dark, harmonizing well with nature; his touch light and liquid. However, we must say, that often in some of his pictures are trees without bark, and small branches painted somewhat too large; these negligences sometimes make his works known: he died in 1818, aged 72.

**DRIELST** (John Vuring van), son of the celebrated Egber van Drielst, died at Amsterdam, at the age of 23, leaving undoubted proofs of great talent: a short time before his death he gained the prize for design at the Society "Felix Meritis" at Amsterdam.

**DRILLENBURG** (William van), born at Utrecht, 1625; studied under Abraham Bloemart, but quitted his style to imitate the charming landscapes of John Both: although his works possess great merit, they do not approach the excellence of that master, either in composition or in colouring.

**DROLLING** (Martin), born at Berg-

hem, near Cohnar, 1752; first painted portraits, but afterwards adopted familiar subjects, which he represented in the style of the Dutch masters: his Charitable Lady; the Confessional; the Milk Maid; the Orange vender; the Foreign Merchant, and School Mistress, are highly finished productions, and not unworthy of one of the first masters: died 1807.

**DROOGSLOOT**, born at Dort, 1650; supposed to have been a scholar of Henry Mompers; painted views of towns, villages, and cities so correct as to be known at first sight; also fairs, markets, and village sports, with a multitude of figures; military cavalcades, &c: his landscapes are pleasantly coloured, skies clear, and distances well kept; but his figures are mostly dumpy, badly designed, and vulgar in character, though natural in their attitudes and occupations.

**DROST** (N.), born at Amsterdam, 1638, died 1690; studied under Rembrandt, whose manner he followed for some time; then visited Italy, and improved his style of design by studying the finest productions of the art. One of his best pictures is a representation of St. John Preaching in the Wilderness, which consists of numerous figures, well grouped, and excellently coloured.

**DRUYVESTEYN** (Arnold Jansse), born at Haerlem, 1564; was an amateur painter of landscapes, with cattle and small figures: died 1636.

**DUBBELS** (John), was a scholar of Backhuysen, and painted similar subjects in imitation of his style, with great success: flourished in 1720.

**DUBLEWORST** (Nicholas), is only known by a painting which he gave to the hospital of St. Job, at Utrecht, in 1636, and which represented the heads of the Magi.

**DUBOIS** or **BOCHIO** (Jeronimo), of Bois-le-Duc, lived in the year 1500: he painted humorous subjects, which were copied by other painters, by which they made great profits.

**DUBOIS** (Girolamo), a native of Bois-le-Duc; painted masks and figures to excite laughter; also composed a Vision of the Infernal regions, with demons tormented in fires, the whole expressed with so much force, as to excite terror in all that saw it. The expression and variety of his characters, and the strength of his colouring, have made his works sought after at great prices: the King of Spain possesses the greater part of them. In the wardrobe of the King of France is a tapestry designed and coloured by him: he flourished about the year 1600.

**DUBOIS** (Cornelius), a landscape painter, lived about 1647: he followed the manner of James Ruysdael.

**DUBOIS** (Edward), born at Antwerp, 1622; studied under Groenewegen, and afterwards in Italy. He came to England in the reign of William III., and practised landscape and portrait painting, with considerable success; died 1699.

**DUBOIS** (Simon), brother of Edward, born at Antwerp; studied under Philip Wouvermans, and painted small battle pieces in the taste of the Roman school; also horses and cattle, and portraits of a small size, the figures and faces very neatly penciled, and distinguished by the laced cravats, the fashion of that time. He frequently sold his own copies for originals by the celebrated Italian masters: died 1708.

**DUBOIS** (Christian), born in 1766; was a pupil of Joseph Marinkele, and of Jurian Andriessen, for landscapes and other kinds; he frequented the Academy of Design, and carried away the gold medal; and in 1820 he was admitted a member of the Royal Academy of Fine Arts at Amsterdam: he died in that city in 1837.

**DUBOIS** (Dominic Francis), a memorable historical painter, was born at Bruges in 1800; J. F. Duc and Van Bree were his masters. He painted two pictures in the Hall of

Audience at the Hague, representing the heroic actions of Van Spyck and of Holbein, and was director of the Royal Academy of Painting and of the Fine Arts, at Bois-le-Duc, where he died in 1840.

**DUBORDIEU** (Peter), lived about 1650, and painted portraits in the manner of Mireveldt, but with less of nobleness and of transparency. Suiderhoof, Natalis, and Mathan have engraved his portraits.

**DUC** (John le), born at the Hague, 1636; studied under Paul Potter, and imitated his style so closely, that his pictures were frequently mistaken for that master; he afterwards left off cattle painting for conversations, assemblies, card-players, musical parties, and military parades: died 1695.

**DUC** (James le), was received Master of the Society of Painters of St. Luke, at Utrecht, in 1626; he gave a picture to the hospital of St. Job, the subject was a musical party: he also painted conversations in the style of John le Duc, but with a less delicate touch, and less finish, although not without great beauty nevertheless.

**DUCART** (Isaac), born at Amsterdam, 1630; painted flower pieces generally on satin, true to nature, and with a degree of perfection in the colouring hitherto unknown, and greatly attributed to the material on which he painted: died 1697.

**DUCCI** (Virgil), a native of the city of Castello, and a scholar of Francesco Albani, painted in the cathedral church of his country, the two side paintings of the altar; the subjects taken from the story of Tobit, are full of small figures, and painted in a careful and delicate manner: he flourished about 1650. *Abate Titi*, p. 444.

**DUCCIO** (Di Boninsegna), flourished in Florence about 1311, at which time he was painting the grand altarpiece of Sienna, the centre of which represents the Madonna and Saints,

and the sides, various designs from sacred history: died 1360.

**DUCHEMIN** (Catharine), born at Paris, 1630, died 1698; this lady excelled in flowers and fruit, which she designed in a natural and elegant style, and with a good tone of colouring.

**DUCC** (Joseph Francis), born at Ledeghem in East Flanders, began his studies at the Academy of Bruges, and after obtaining all the first prizes, set out in 1787, for Paris, where he received lessons from M. Suvée; he visited Rome, and on his return to his own country, having sent his productions to the different exhibitions in Belgium, he was appointed painter to the King of the Netherlands, and corresponding member of the Royal Institute, and other societies. Several of his historical paintings are in the collection of Prince Eugene, at Munich. The two paintings of Night and Morning, are in St. Cloud; Venus rising out of the Sea, is in the Museum at Brussels; the Narcissus; the portrait of M. Ducq; that of M. Meulemeester; and the Marriage of Angelica and Medoro, are in private collections: he also made several paintings for the churches; among his finest full-length portraits, are those of the Baron de Keverberg, Governor of East Flanders in 1818, and his wife. His John Van Eyck, and the Prince and Princess of Orange; also a Visitation, are in the possession of the present King of Holland: M. Ducq died in Bruges in 1829.

**DUFAU** (Fortune), born at St. Domingo, was a pupil of David, and painted historical subjects with considerable success: Ugolino in Prison; St. Vincent de Paul; and a Philosopher meditating, are amongst his best productions: died 1821.

**DUFRESNE** (Charles Louis), a Frenchman, born at Nantes, 1635, died 1711; painted historical subjects and portraits with equal success.

**DUGHET**—See **POUSSIN**.

**DUINEN** (John Baptist Van), born at Antwerp in 1620, was a painter in water colours, of history, and of portraits; he also made miniatures of the same kind, which were of great value.

**DUIVELAND** (D. Van), a Dutch painter, is slightly mentioned by Houbraken, who says he painted some modern compositions.

**DUIVEN** (John), a Dutchman, born at Gouda, 1600; studied under Walter Crabeth, under whose tuition he became a reputable painter of portraits: died 1640.

**DUISTER**, a Fleming, painted conversations, a kind of subject for which he had no great talent.

**DULIN** (Peter), born at Paris, 1670, died 1748; painted history, but no account is given of his style.

**DULLAERT** (Hayman), born at Rotterdam, 1636, a pupil of Rembrandt; usually painted cabinet size pictures and small portraits, and approached so near to the style of his master, as to be mistaken for him. One of his pictures, a Hermit on his knees, would have been sold for a Rembrandt, if Dullaert's name had not been discovered; and another, representing Mars in armour, was actually sold at Amsterdam for one of his: died 1684.

**DUMÉE** (William), painted in the royal palaces of the Louvre, the Tuilleries, St. Germain's, and Fontainebleau, in the reigns of Henry III. and IV. *Felibien*, par. 3. p. 85.

**DUNCAN** (Andrew John), born at Amsterdam; was a painter of landscapes, and views of towns: he lived at Ghent, where he died in 1834.

**DUNZ** (John), born at Berne in 1645; was a good painter of portraits, of flowers, and of fruit: he died in 1736.

**DUPLESSIS**, a Fleming; there is by him in the Hotel de Ville of Louvain, the portrait of Duke John of Brabant; it bears the date of 1708.

**DUPONT** (Gainsborough), born about 1767, nephew of the celebrated Thomas Gainsborough; painted portraits and landscapes in imitation of the style of his uncle; his principal work is a large picture representing the portraits of the Trinity Masters in their great room on Tower Hill: died 1797.

**DUPRÉ** (Nicholas), born at Utrecht in 1734; was a painter of birds, landscapes, bas-reliefs, subjects of history, and portraits, but his reputation as a painter was not very great: he died at Utrecht in 1786.

**DUPRÉ** (Daniel), born in Amsterdam in 1752; had for his master John Van Dregt, and studied afterwards at the Academy of Design, under Jurian Andriessen; as he preferred landscape painting, he travelled through Switzerland, and a few years afterwards, to the banks of the Rhine. In these excursions he visited at Manheim and Dusseldorf, the noble galleries of the Elector. In 1786, he sent to the Society of Sciences at Haerlem, a painting of the highest merit: he went into Saxony, and different parts of Germany, and to Rome, from whence he sent, annually, a painting, as evidence of his progress; that of 1789 represented the tomb of Cecilia Metella, near to that city. After five years absence, usefully employed, he returned to his native city, where he settled. In 1803, he gained the second prize at the Society of Felix Meritis, for a landscape of Arcadia. He exhibited pictures in 1810, 1813, and 1814, which were honourably mentioned: in his painting of the gallery of the church of St. Peter, at Rome, which is after the manner of Van der Ulst, the disposition of the figures is well arranged: he died at Amsterdam in 1817.

**DUPUIS** (Peter), a Frenchman, born 1608, died 1682; excelled in painting flowers and fruit.

**DURAMANO** (Francis), a Venetian painter, was taught by his mother, a

paintress of flowers; which he learned to paint with such freshness and beauty, as soon to surpass his instructress. His numerous paintings in oil, in fresco, and in water colours, which he executed, are dispersed all over Europe, bear witness to his skill and assiduity.

**DURANTE** (George), a Count and Abate of Brescia, a man of rare talents in many branches of science; commenced by painting flowers, and afterwards applied himself to painting birds, with the utmost delicacy of colouring, and most admirable finishing, they are much sought after and esteemed, and many of them form the ornament of the galleries of sovereigns and noblemen: he was born in 1683, and died in 1755.

**DURANTE** (Faustino), a noble Brescian, brother of Count Abate George Durante, was born in 1695, and after his brother's death, took the ecclesiastical habit, and succeeded to the abbacy; he delighted in painting all sorts of birds from nature, and in miniature; also the nests with young birds in them, which he finished with great care and skill, and in every respect equal to his brother: he died at the age of 71, in the year 1766.

**DURER** (Albert), born at Nuremberg, in Germany, 1471; studied under Michael Wolgemuth. Painted history and portrait, excellently coloured, and highly finished, but formal in outline, the tints not well blended; his draperies stiff and heavy; and his aerial perspective very faulty; notwithstanding which, his pictures are to be found in the most distinguished situations, the principal of which are, the Adoration of the Magi; the Crowning of the Virgin; Adam and Eve, life size; the Crucifixion, in the imperial collection at Munich; his portraits of Charlemagne, and some of the Emperors of Austria; with the twelve Apostles in the public hall at Nuremberg; an Ecce Homo, at Venice; the Battle between Alexander and Darius, at

Munich; St. Philip and St. James; an Adam and Eve, and his own portrait in the Gallery at Florence: died 1528.

**DURNO** (James), born in England, 1750; studied first under Andrea Casali, and afterwards under Mr. West, and painted two pictures for Boydell's Shakspeare: died 1795.

**DURREN** (Oliver van), a painter at Rotterdam, of history and portraits; was one of that class whose origin is unknown, and whose works are of small importance.

**DUVAL** (Philip), born in France; studied under Charles Le Brun, and afterwards visited Italy for improvement; he came to England in the reign of Charles II. and painted some historical pictures; he was patronised by the Duchess of Richmond, for whom he painted the subject of Venus receiving from Vulcan the arms of Eneas: died 1709.

**DUVAL** (Nicholas), born at the Hague, 1644; studied under Wieling, then visited Italy, studying the works of the modern masters, and the antiques, and became a disciple of Pietro da Cortona, whose style he adopted and followed very closely, and with considerable reputation: died 1732.

**DUVENEDE** (Marc van), born at Bruges, 1674; visited Italy, and became a disciple of Carlo Maratti, and on his return, was employed in several grand works for the churches and convents, of which his pictures of the Martyrdom of St. Lawrence, and the Idolatry of Solomon, in the chapel of St. Christopher, are considered the best. In colouring and composition, he resembles Maratti; his pencil was easy and broad, and design tasteful; his latter pictures are not equal to those he painted soon after his return from Italy: died 1729.

**DUSART** (Cornelius), born at Haerlem, 1665; studied under Adrian Van Ostade, and painted similar subjects,

drolls, conversations, Dutch peasants regaling, quarreling, &c., with great spirit, and in the style of Ostade, but inferior to him in colouring: died 1704.

**DUSMAN** (Cornelius), was born in Amsterdam, but lived the greater part of his life in Vicenza, where he painted a vast number of pictures, of animals, landscape, and battles, for private persons, good both in painting and composition: he died about 1680.

**DUVIVIER** (John Bernard), born at Bruges, about 1762; took his first lesson in design of Hubert de Kock, and continued his studies at the Academy of Bruges, under Paul de Kock; after brilliant success, he went to Paris to the atelier of M. Suvée and gained, in 1788, the second grand prize for painting. In 1789, he set out for Italy, where he resided seven years, three of which he passed at Bologna, Venice, Florence, and Milan, with several of his friends, M. Cornelissen, and M. Brandillon, an eminent painter, whose daughter he married: in that country he devoted himself to the study of the Fine Arts; he returned to France in 1796, and settled in Paris. His picture of Hector weeping for Troy and his family, gained him the public favour, and a recompense from the Government. This little chef-d'œuvre, which unites all the merits of design, of composition, and of colouring, was exhibited in 1825, at Ghent; it has been described by M. Cornelissen, and engraved in "Les Annales du Salon de Gand." Among his other compositions is cited a view of Blacas, near Moustier, in the lower Alps, now in the gallery of the King of France: in the museum at Marseilles, there is also a fine composition, the subject from one of the romances of Chateaubriand, Comdocée stealing from his father while asleep, to join Eudore to partake of his martyrdom; and in the gallery of M. Keratry, at Finistère, there is an agreeable painting, inspired by one of Gesner's Idyles,

the Hamadryad ; he devoted himself to engraving late in life : he died at Paris in 1837.

**DUYNEN** (Isaac Van), born at Dordrecht, was received into the Society of Painters at the Hague, in 1665. There was a J. Van Duynen enrolled among the burgesses of Dordrecht, who took up arms in 1673, to defend their country against the French : he painted both sea and fresh water fish with great success.

**DYER** (John), born in Carmarthen-shire in 1700 ; being fond of drawing, became an itinerant painter about South Wales, taking nature for his guide ; he visited Italy for improvement, studying the remains of antiquity ; and on his return, painted several landscapes in South Wales, and other parts of the kingdom ; died 1758.

**DYCK** (Sir Anthony)—See **VAN DYCK**.

**DYCK** (Daniel Vanden), born in Flanders ; went to Italy, was appointed painter to the Duke of Mantua, and was much esteemed as a portrait painter ; he also painted history with considerable success : was living in 1658.

**DYTS** (John de), a painter of Antwerp, is mentioned in the *Aureo Gabinetto*, p. 370 : he lived in the year 1666.

**DYXHOEN** (Peter Arnout), born in Rotterdam in 1810 ; was a pupil of M. Schouman, and of J. C. Schotel ; the ships and marine views left by this artist, give evidence of the great talents he possessed. In 1838, he exhibited at Amsterdam, a Ship in the act of saving passengers from a wreck ; the figures are painted by W. H. Schmidt, of Rotterdam : he died in 1839, in the flower of his age.

**ECKHARDT** or **ECKARDT** (John Giles), born in Germany, came to England about 1740 ; studied under

John Baptist and Van Loo, and obtained considerable reputation as a portrait painter. About the time that Sir Joshua Reynolds returned from Italy, he was patronized by Horace Walpole, and painted, amongst others, the portraits of Mrs. Woffington and Dr. Middleton : is supposed to have died about 1769.

**EDEMA** (Gerard), born in Friesland, 1652 ; studied under Everdingen, and painted landscapes, principally views in Norway, with rocks, hills, cliffs, torrents, and other wild scenes of nature, well coloured, touched with spirit, the skies of a fiery description, and the figures usually inserted by John Wycke. He visited Surinam, and made drawings of the plants and insects of that fertile region, and on his return to London, brought with him several pictures of that description : died 1700.

**EDESIA** (Adrian), a painter of Pavia ; is mentioned by Lomazzo in his *Trattato del Pittura*, p. 35. He lived in the time of Giotto.

**EDRIDGE** (Henry), born at Paddington, 1768 ; studied under Pether the landscape painter, and afterwards at the Royal Academy, where he obtained a medal for the best drawing of an academy figure ; he painted a miniature, with which Sir Joshua Reynolds was so pleased, that he expressed a wish to have it, and became the purchaser. His earliest works were on ivory, but he afterwards made his portraits on paper, with black lead and Indian ink, the backgrounds beautifully diversified and drawn with great taste ; he next discontinued Indian ink and used water colours, which he finished slightly, except the heads, which were always remarkable for their force, brilliancy, and truth, and finally he made those elaborate, highly finished pictures, on paper, combining the depth and richness of oil painting with the freshness of water colours, for which style he is indebted to his study of Sir Joshua's works, which he omitted no opportunity of copying.

He visited France in 1817 and 1819, and made drawings of the picturesque views about Paris and the interesting scenes in Normandy, having acquired his skill in that branch from the late Mr. Hearne; he painted three portraits in oil colours, two of which were small landscapes, and the third, a copy of Teniers: died 1821.

EDWARDS (Edward), born in Castle Street, Leicester Fields, 1738; was a student in the Duke of Richmond's gallery in 1759, and a member of the Academy in St. Martin's Lane in 1761, when he obtained a premium for a drawing of the human figure, and in 1764 another premium from the Society of Arts for the best historical picture in *chiaro-scuro*; in 1770 he made a large drawing from the picture at Windsor of the Interview between Henry VIII. and Francis I. at Calais, for the Society of Antiquarians; in 1775 he visited Italy, carefully inspecting every object that was most remarkable in nature and art, and on his return, in 1781, obtained another premium from the Society of Arts for a landscape painting, and the same year he presented to the Royal Society some drawings of the singular effects of the storm at Rochampton; in 1782 he was employed at Bath to paint three arabesque ceilings in the house of the Hon. Charles Hamilton; in 1726, he painted a hunting party for Mr. Eastcourt, his Commemoration of Handel in Westminster Abbey, and his picture of the Two Gentlemen of Verona for Boydell's Shakspeare, and many others on commission; and in the latter part of his life he was employed in preparing for the press his *Anecdotes of Painters*, intended as a supplement to Lord Orford's work: died 1806.

EDWARDS (Sydenham), born about 1768; was the first botanical painter of his time, he drew from nature, and was equally successful in his representations of animals; his subjects are accurately drawn, and highly finished: died 1819.

EECKHOUT (Gerbrandt Vander), born at Amsterdam, 1621; studied under Rembrandt, and painted portraits and history, some of which are a close imitation of the manner of that master, and although his penciling is tame and spiritless in comparison, he approaches him more nearly in harmony of colouring; he was chiefly employed in portraits, one of which, a likeness of his own father, is said to have astonished Rembrandt himself; his backgrounds are generally clearer than those of Rembrandt. His principal historical compositions are Christ Disputing with the Doctors; and Simeon with Christ in his arms; Sir Robert Strange had a picture by him of a Guard Room, which he prized much: died 1674.

EECKHOUT (Anthony Vander), born at Brussels, 1656; visited Italy and painted in conjunction with his brother-in-law, Lewis Deyster; Eeckhout painted the fruit and flowers, and Deyster the figures; his compositions were in the Italian style: died 1695.

EELKAMA (Eelke Jelles), born at Leuwarde, in 1788; having lost his hearing by a disease, was admitted into the institution for the deaf and dumb at Groningen, where, together with E. Holmigh, who was deaf and dumb also, he learned design and painting. In 1804 he obtained the first prize at that school, and returned home after an absence of eight years; from that time he studied not only landscapes ornamented with animals, but particularly flowers and fruit, which he painted from nature, and also gave lessons in design. When the sovereign prince visited the institution on the occasion of the second jubilee, he promised to furnish this young painter with the means of going to Paris to perfect his talents, which he effectually did, and in that city he worked assiduously for two years. In 1818 he undertook a journey at his own expense to the part of France the richest for landscape designs, also to Switzerland and Turin; the arduous

he felt for his art was so great that he always travelled on foot, trusting entirely to the hospitality of the people of the country, which never deceived him. At the exhibition of 1818, two pictures of flowers by him were generally admired: he returned from his journey with a collection of interesting designs, and very picturesque views. In 1819 he stayed some time at Haerlem, where he had a room in the flower garden, and studied with the greatest zeal; in 1837, he became blind, and at the instance of his friends, returned to Leuwarde, where he died in 1839. In the museum of the Hague there are three paintings by him, one of flowers, one of fruit, and one representing a view from the bridge over the Gard.

EGINTON (Francis), born about 1737; may be considered as the reviver of painting on glass, of which there now exist nearly fifty of his productions, amongst which are two Resurrections in Salisbury and Lichfield Cathedrals, from Sir Joshua Reynolds; the Banquet given by Solomon to the Queen of Sheba, from Hamilton, in Arundel Castle; and Christ bearing the Cross: died 1805. His colouring is brilliant, lights and shades skilfully managed, and execution delicate.

EGMONT (Justus Van), born at Leyden, 1602; studied at Antwerp in the school of Rubens, whom he assisted in several of his works, then visited Paris, and was appointed painter to Louis XIII. and XIV. and painted historical subjects, large and small: died 1674.

EHRET (Geo. Dionysius), born in 1710; without instruction, and whilst very young, he painted 500 plants from the botanical garden of the Prince of Baden Dierlach, which were purchased by Dr. Trew for 4000 florins; next visited Paris, and was employed in drawing the plants of the Royal Gardens there. His fine taste and accuracy appear to have been first publicly displayed in the "*Hortus Cliffortianus*," which

appeared in 1737: about 1740, he came to England, and was patronized by Mr. Taylor White, Dr. Mead, and others: died 1770. He received some instruction from Linnæus.

EICHLER (Joseph), a native of Brunswick, studied painting under his father, and then in Rome from the finest works which abound in that city of the great masters. With close study and attentive observation he acquired the highest excellence in the art; he painted in crayons and in oil with the highest success and constant employment.

EKELS (John), born at Amsterdam in 1724; studied design under Thierry Dalen, jun., but for some years followed the business of his father, and on resuming his studies, made some views of the city in the manner of John Ten Compe, but somewhat inferior to him. He left many small paintings in his manner, distinguished by good finish and a happy effect of light and shade: he died at Amsterdam in 1781.

EKELS (John, jun.), son and pupil of John Ekels, was born at Amsterdam, in 1759. His progress was so rapid at the Academy, that in a short time he passed several classes, and received and gained rewards, among which was a gold medal; he painted conversations, interiors, familiar scenes, and portraits: at seventeen, his father sent him to Paris to perfect himself, and after two years laborious study he returned home, where he painted excellent cabinet pictures; his works are distinguished by a light and delicate penciling, and a vigorous colouring, and are copied from nature with great truth. In 1783 he took a journey along the Rhine, in company with his friends, Daniel Dupré and James Kuyper, both painters, and visited the galleries of Manheim and Dusseldorp. Enjoying a competent fortune, he only painted as an amateur: he died at the age of 65, in 1793.

ELBUCHT or ELBRUCHT (John Van), born in Holland, 1500, and was edu-



cated in the Academy at Antwerp; he painted history, but excelled in landscapes and sea-pieces. In the Cathedral at Antwerp is a picture by him, of the Miraculous Draught of Fishes.

ELIAS (Matthias), born near Cassel in Flanders, 1658, was sent to Paris for instruction; painted several pictures for the churches there and in Flanders, and executed some portraits in a masterly style, particularly those of the men, but his women are dressed in too formal a style, and far from elegant. Amongst the numerous historical pieces may be mentioned, St. Felix resuscitating a Dead Child; the Fall of Manna; Moses striking the Rock; the Resurrection of Lazarus; Christ on the Cross, with the Magdalen at his feet; and the Sacrifice of Abraham; and of his portraits, a whole length figure of the Abbot of St. Winoc, and another of Ryckewaert: died 1741.

ELLIGER or ELGER (Ottomar), born at Gottenburg, 1633. Studied at Antwerp, in the school of Segers, and painted fruit and flowers in the highly finished style of his master; they are principally to be found in Germany, where they are highly valued: died 1688.

ELLIGER or ELGER (Ottomar), son of the above, born at Hamburgh, 1666. Studied under his father, and at Amsterdam, under Michael Van Musscher, and painted small portraits and conversations in his style; was afterwards a pupil of Gerard Lairesse, and painted landscapes embellished with bas-reliefs, suited to the subject, the backgrounds enriched with ornamental architecture; his large picture of the Banquet of the Gods, is a splendid production; and his smaller pictures, one of which represents the Death of Alexander, are worthy of a place in the choicest collection; he was also much employed in designs for booksellers and printers: died 1732.

ELMER (Stephen), born at Farnham,

Surrey; painted dead game and still life, which he represented with great fidelity. After his decease, a sale of his works took place; the catalogue consisted of 140 lots, and was headed Elmer's Sportsman's Exhibition: died 1801.

ELSHEIMER (Adam), born at Frankfurt, 1574, died 1620. Studied under Philip Uffenbach, and in Italy from the splendid scenery and works of art in the vicinity of Rome, and the works of the best ancient and modern masters, and painted landscapes superior to those of his master, and in a style that was peculiarly his own, into which he introduced small figures, distinguished by their exquisite finishing and faithful representation of nature, and in which he has not been excelled by any artist whatever, the minutest parts will bear the closest inspection; he generally represented his subjects by candlelight, torchlight, or moonlight, the sun rising or setting. Amongst his best works may be reckoned Tobit and the Angel; Latona and her Sons, with the Peasants turned into Frogs; the Death of Procris; Pomona; and the Flight into Egypt; the last is the most capital of all, and is now in the Gallery of the Louvre.

ELST (Peter Vander), a Dutch painter, and a pupil of Gerard Douw, painted night pieces, with indistinct figures by the light of flambeaux.

ELZEVIER (Arnold), a Dutch painter of landscapes and conflagrations, was admitted into the Society of St. Luke at Dordrecht, in 1646.

EMBLAET, born at Antwerp, 1612, went to Italy when young, and painted landscapes in a superior style; he was frequently engaged by the ablest historical painters to introduce his landscapes into the backgrounds of their pictures.

EMERY—See HEMERY.

EMPEREUR—See LEMPEREUR.

EMPOLI (Jacopo Chimenteda), born in the Florentine States, 1554. Stu-

died under S. Friano, whose style is discernible in all his works, and was superior to most of his contemporaries; he painted both in oil and in fresco, and one of his best productions, a St. Ivo, is in the Florentine Gallery; he sometimes painted sweetmeats, and other luxuries of the table, in a very natural style and well coloured: died 1640.

ENFANT—See L'ENFANT.

ENGELBRECHTSEN (Cornelius), born at Leyden, 1468, formed his style by imitating the works of John Van Eyck, and is said to have been the first of his countrymen who painted in oil, and to rank amongst the first of the Flemish artists; he painted equally well in distemper; his penciling was delicate, and his draperies flowing and rich. Amongst his best pictures may be reckoned, a Crucifixion; Abraham's Sacrifice; a Descent from the Cross; a cartoon in water colours, representing the Adoration of the Magi; and a grand composition of the Vision of the Lamb, with a multitude of figures, well disposed and charmingly coloured: died 1533.

ENGELBAEMS (Cornelius), born at Mechlin, 1527; painted history, chiefly in distemper; his principal productions are, the Seven Works of Mercy, a large composition with numerous figures; another, equally grand, representing the Conversion of Saul, the figures well designed, and the colouring equally good: died 1583.

EPICIE—See LEPICIE.

EPIFANIO (Raimondo), born at Naples, 1440. Studied under Silvester Buono, and excelled in history: died 1482.

EPISCOPUS—See BISHOP.

ERASME (Dedier), born at Rotterdam, in 1465 or 7, son of Gerard; was a good painter of history, and a man of erudition: he died at Basle in 1536.

ERCOLANETTI (Hercules), a Perugian painter of landscapes, lived about the year 1653. *Morelli*, p. 164.

EREMITA (di Monte Senario)—See STEFFANESCHI.

ERMELS (John Francis), born near Cologne, 1641; painted history for the churches at Nuremberg, the principal of which represents the Resurrection; but excelled in landscapes, which he painted in the manner of Both, and imitated his style pretty closely: died 1693.

ERNESTO (James), born in Lindau in 1588, having studied the principles of design, went into Italy under Adam Elsheimer, from whom he learned to paint those agreeable rural scenes which gained him so much reputation in Rome, and in his own country, where he still painted a great number of historical subjects in fresco. The war in Germany coming on, he was placed under the protection of the Emperor, who made him a magistrate of Ancona; he gave up painting, and died at the age of 65, in Lindau. *Sandart*, p. 288.

ERPARD (Charles), a Dutchman, lived about the same time as Erasmus Quellinus. The historian De Bie speaks of this painter as having a spirited penciling and agreeable painting.

ERRANTE (Guiseppe), born in Sicily, 1760, after studying there visited Rome, and distinguished himself by imitating the works of Raffaele, Titian, the Caracci, Domenichino, but above all, Correggio. Amongst his best works are Artemisia weeping over the ashes of Mausolus; the Death of Count Ugolino; the Judgment of Paris; and Endymion and Psyche.

ERBEARD (Charles), born at Nantes, 1606, died 1689; excelled in historical subjects and architectural views, which he executed with great spirit.

ERTEBOUD, a Flemish painter, was a pupil of David Teniers, jun.

ERVEST (James), a pupil of Adam Elsheimer, painted ships and naval fights very well.

**ESCALANTE** (Juan Antonio), born at Cordova, 1630; studied under Francesco Ricci, and painted historical subjects with considerable reputation, particularly one of St. Catalina, and an altar-piece of the Dead Christ in the style of Titian: died 1670.

**ESPAGNOLETTO**—See **RIBERA**.

**ESPINOSA** (Giacinto Geronimo de), born at Valencia, 1600; studied under Ribolta, and painted history in boldness of design and vigour of colouring resembling Guercino. One of his principal works is an altar-piece, representing the Transubstantiation, also painted many easel pictures for private collections: died 1680.

**Ess** (James Van), born at Antwerp, 1570; painted flowers, birds, fish, and shell-fish, in an admirable style, and finished with the utmost care and transparency, particularly the latter, in which he greatly excelled: died 1621.

**ESSELENS** (James), it is believed that this painter, who was born at Amsterdam, was a pupil of Rembrandt, though there is no proof of the assertion. His light manner of painting but little resembled Rembrandt. The subjects of his paintings, which are distinguished by clear colouring and figures, touched with spirit, are often of cities and sea-sides, wooded landscapes, still waters, and edifices, magnificent fountains, hunting pieces, and ships and boats rigged according to circumstances.

**EUSTERIO** (Mariano d'), a painter of Perugia; but few of his pictures are now to be seen, but by that in the church of St. Dominic, in his own country, of the Virgin and St. Lawrence, it is clearly shewn that he thoroughly understood the art, and was a most excellent colourist: he lived in 1570, according to Pascoli.

**EVERARDI** (Angelo), born in Brescia, in 1647; studied under John de Hert, a native of Antwerp; he left that master to go to Vienna, where his brother was jeweller to the Em-

peror Ferdinand III., and there put himself under Francesco Monti, where he acquired his manner, and his colouring; he then went to Rome, where he studied the best works for two years, particularly the battle pieces of Bourgognone, and returning home, both his works and the affability of his manners were much admired: this glory he enjoyed but a short time, dying at the age of 31.

**EVERDINGEN** (Cæsar Van), born at Alkmaer, 1606; studied under Bronkhorst, and painted history, portraits, and landscapes; he designed well, and coloured forcibly, and with a firm pencil; he painted a noble picture, representing David's Victory, also a large picture representing the principal Officers of the Artillery at Alkmaer, the figures life size.

**EVERDINGEN** (Albert or Aldret), born at Alkmaer, 1621; studied first under Roland Savery, and afterwards under Peter Molyn, both of whom he greatly surpassed; he excelled in painting rocky landscapes, torrents, waterfalls, and storms at sea, in which the agitation of the waters, and the thin light vapours and mists contending with the skies, are depicted with surprising fidelity and effect; his wild romantic scenery, selected from the coast of Norway, and the Baltic shores, remind you of Salvator Rosa; he sometimes painted gloomy groves and forests, with extensive vistas, and usually introduced small figures, which are correctly drawn and pleasantly coloured; his small pictures are much preferable to his large ones: died 1675.

**EVERDINGEN** (John Van), youngest brother of Cæsar Van Everdingen, born at Alkmaer; painted subjects of still life, which he carefully copied after nature: died 1656.

**EVERDYCK** (Cornelius), a Dutchman, born 1610, died 1652; painted some good historical subjects, but no account given of his works or style.

**EVERDYCK** (William), son of Cor-

nelius Everdyck, was a good painter of portraits.

EXIMENO (Joachim), born at Valencia, 1674; excelled in painting birds, fish, fruit, and flowers, and other subjects of still life, which he touched with great spirit and fidelity to nature: died 1754.

EYCK (Hubert Van), born at Maaseyk, on the borders of the Meuse, 1366; was the founder of the Flemish school, and celebrated for his works in distemper, before the introduction of oil; one of which representing the Lamb, taken from the Apocalypse, was in the Louvre at Paris; and a copy of it, painted by Michael Coxcis, for Philip I. of Spain, is in the Escorial; it contains numerous figures, painted in a hard stiff manner, but with great truth and nature in the heads, and the landscape well coloured.

EYCK (John Van), younger brother and scholar of Hubert, born at Maaseyk, on the borders of the Meuse, in 1370; painted history and landscape, the trees, plants, and even the heads of the figures, copied from nature, exquisitely penciled and richly coloured, but from using too much red lake, in mixing his colours, the blues in his draperies have turned green, and the flesh colour looks thick. In the Louvre is a picture of the Eternal Father, represented by an old man sitting in a chair, with golden circles of Latin inscriptions round his head; in the Pembroke collection, a small picture in oil of the Nativity, with the Adoration of the Shepherds, the glory surrounding the heads of the Madonna and Child is of gold; the Duke of Orleans collection contained a capital picture by him, representing the Wise Men's Offering; and the Earl of Burlington is said to possess a fine painting by him of the Lord Clifford and his family; there is also a painting of the Virgin and Child, with St. George, St. Donatus, and

other saints in the Cathedral at Bruges: died 1441.

EYCK (Gaspar Van), born at Antwerp, 1625; excelled in marine views and sea fights, between Christians and Turks, in which the fire and smoke of the cannon are admirably represented, and the figures well drawn.

EYCK (Nicholas Van), said to have been the brother of Gaspar; painted battles by land, and attacks of cavalry with considerable reputation; his pictures are highly esteemed at Antwerp.

EYCK (Abraham Vander), a painter of portraits; and Vander Eyck, a modern painter, a pupil of W. Minjé, are cited by G. Hoet; the works of A. Vander Eyck are the only ones mentioned in the catalogues of Hoet and Terwesten. One must conclude, that A. Vander Eyck lived in the 17th century, and was contemporary with William Mieris, as he finished his paintings in the manner of that master.

EYCKENS (Peter), called the Old, born at Antwerp, 1599; was an eminent painter of historical subjects, the backgrounds usually enriched with architecture and landscape; his figures were usually copied from nature, his colouring agreeable, and his carnations delicate, particularly in his nymphs and boys; he painted basso relievos and marble vases with great spirit, and was frequently employed to insert the figures in the landscapes of other masters; his principal works are, a Last Supper; St. John preaching in the Desert; St. Catherine disputing with the Pagans: died 1649.

EYCKENS (John and Francis Van), sons of Peter, born at Antwerp, John in 1625, and Francis in 1632; studied under their father, and excelled in painting fruit and flowers: John died in 1669, and Francis in 1673.

EYDEN (John Vander), painted the draperies in, and copied some of Lely's portraits.

**EYNDEN** (Francis Van), born at Nimeguen in 1694; had for his master in design Romberg. About 1716, he studied painting under Elias Van Nimeguen, at Rotterdam, and was employed by that master with some of his disciples in painting chimney-pieces, and in general decorations of apartments. Those works fortified the talents of the young pupils, to whom the Chevalier Vander Werf gave counsel and encouragement. Francis Van Eynden painted by preference Arcadian landscapes, which he executed in the manner of John Van Huysum, but he did not finish with the same perfection. The skies and distances of his productions are serene and soft: the light clouds illuminated by the sun, and tinged warmly, are reflected in the rivulets; the land is varied; the different kinds of trees are characterized with the greatest neatness and touch of nature; we may say further, that his figures are well painted, and disposed with judgment. He did not sign his works unless the purchaser required it: he died at Nimeguen in 1742.

**EYNHOUDTS** (Rombout), born at Antwerp about 1605; painted portraits with considerable talent, but is principally known as an engraver.

**FABBRINI** (Joseph Zanobi), born in the year 1740 in Florence, made the designing of figures his principal study, under the instruction of Ignatius Hugford, in which he succeeded to a very high degree of perfection; he was presented by his master to some noble Englishman, by whom he was taken to London, where he painted portraits, which were greatly esteemed: he was living in 1776.

**FABBRINI** (Joseph), a Florentine painter, was a scholar of the celebrated Raphael Mengs; his works in the city of Florence shew the excellence he attained under so great a master, as some architraves and wainscots in fresco in the palace of the Grand

Duke of Tuscany, various frescoes in the palace of the Sig. Cav. Mozzi, and a painting in oil in the chapel of the same; he also painted the fresco in the church of the Carmelites, in the city of Prats; and a beautiful painting in oil in the new Oratory of St. Florence; also the famous Cupola made in the year 1779, in the Abbey of Valombrosa.

**FABER** (John), was a Dutch portrait painter on vellum, of whom nothing more is known.

**FABER** (Frederick Theodore), born at Brussels in 1782; received his first lessons in painting from his father, and afterwards under M. Ommeganck, and was one of his most distinguished scholars; he painted upon porcelain, which promised him more advantages than painting in oil; and in 1819, he established a manufacture of that ware, and at the exhibition in the Saloon of National Industry gained the gold medal; among the articles exposed was a service on which he had painted the most remarkable views in the kingdom. But he did not entirely give up painting in oil, for at all the exhibitions some of his works were seen. Landscapes and similar subjects were what he cultivated in preference. He engraved in mezzotinto a suite of thirty-six subjects after M. M. Ommeganck, De Roy, Van Assche, and his own works.

**FABRIANO** (Gentile da), supposed to have been born at Verona about 1360; painted historical subjects for the churches and palaces at Florence, Rome, and various other places in Italy, one of which, a Virgin and Child, was highly spoken of by Michael Angelo: died about 1440. Giacomo Bellini studied under him.

**FABRICIUS** (Charles), born at Delft, 1624, excelled in perspective, and was highly esteemed as a portrait painter: died 1654.

**FABRIZZI** (Antonio Maria), born at Perugia, 1594. Studied under Annibale Caracci, painted history, touched

with freedom, and ingeniously composed; but after losing his master, he fell into great irregularities of design and execution.

**FACCEUS** (George), born at Chateaudun in France, 1647, died 1708; painted landscapes with considerable reputation.

**FACHERIS** (Agostino). There is a picture by him in the church of the Holy Trinity at Borgo, representing St. Augustine and the two Angels, dated 1528: nothing more is known of his works.

**FACHETTI** (Pietro), born at Mantua, 1535, visited Rome, and studied the works of the celebrated masters; but devoted himself principally to portrait painting, in which he was so much admired, that there was scarcely a person of distinction at Rome, male or female, that he did not paint; his design was correct, resemblance striking, and colouring beautiful, particularly in his female heads; he also painted history in a grand style, and admirably coloured: died 1613.

**FACINI** (Pietro), born at Bologna, 1562, studied under Annibale Caracci. In his early pictures his touch was free, his composition grand, and his colouring equal to Tintoretto; but his latter productions are neither so correct, nor tasteful in design. His principal works are the Martyrdom of St. Lawrence; the Crucifixion; and the Marriage of St. Catherine; the Earl of Pembroke has a picture by him of Christ and the three Disciples, with Mary weeping for the loss of her brother Lazarus: died 1602.

**FACINI** (Bartolomeo), a Ferrarese, studied in the school of Bastinello Filippi, and painted in his own country several altar-pieces and some portraits. He flourished about the year 1577.

**FACTOR**—See **FATOR**.

**FAENZA**—See **MARCHETTI**.

**FAENZA** (Pace da), was formed in the school of Giotto, and assisted him in several works, as may be recognised

in the colouring and designing of those in Bologna, Forti, and Assisi, which are still to be seen, they were painted about the year 1310. *Baldinucci*, sec. 2. p. 5.

**FAES** (Vander)—See **LELY**.

**FAGE** (Raimond de la), born in Languedoc, 1648, drew with the pen, or with Indian ink, and obtained considerable eminence in that branch: died 1690.

**FAISTENBERGER** (Joseph), born at Innspruck, 1678, a celebrated landscape painter, took the works of Gaspar Poussin and John Glauber for his models, and usually decorated his scenes with elegant buildings, architectural ruins, waterfalls, &c.; his trees are grand and picturesque, leaves light and spirited, and colouring true to nature. Bredael and Hans Graaf usually inserted the figures.

**FAISTENBERGER** (Anthony), was the brother of Joseph, by whom he was instructed, and whose style and manner he so nearly approached that it is difficult to distinguish their works.

**FALCIERI** (Biagio), born near Verona, 1628. Studied under Liberi, and painted history in the manner of the Venetian school: died 1703.

**FALCO** (Juan Conchillos), born at Valencia, 1651. Studied under Estevan Marc, and in colouring and design became distinguished as a painter of history: died 1711.

**FALCO** (Agnolo). An etching, rude and coarse, representing a landscape with Daphne and Apollo, bears his name, and though indifferently executed, appears to have been the work of a painter.

**FALCONE** (Aniello), born at Naples, 1600; studied under Ribera, called Spagnoletto, and afterwards visited Rome, where he painted battles, marchings, and encampments; his figures well drawn, colouring clear and vigorous, and composition excellent. Some of his pictures are

in the style of Salvator Rosa, whose master he was : died 1680.

**FALCONET** (Peter or Pierre), born in Paris ; visited London, and painted historical subjects and portraits, in the latter of which he obtained considerable employment, from the year 1767 to 1773. He was one of the exhibitors at the Royal Academy, Somerset House, and was celebrated for drawing likenesses in black-lead, with a mixture of colouring, of which there is one of Grainger, who wrote the Biographical Dictionary of England, and several of English artists.

**FALCONETTO** (Giovanni Maria), born at Verona, 1461 ; studied first under his father, and afterwards under his brother, Giovanni Antonio, and became eminent in history and portrait painting : died 1534.

**FALDONI** (Giovanni Antonio), born at Ascoli about 1690 ; studied landscape painting under Antonio Luciano, but afterwards became an engraver.

**FALENS** (Charles Van), born at Antwerp, 1684, died 1733 ; imitated Wouvermans in subject and manner with considerable success.

**FALLARO** (James), a Venetian ; painted in the old church of the Jesuits in Venice, on the doors of the organ, the blessed John Colombin, for which, in full consistory, and in presence of several cardinals, he received the order of priesthood. *Vasari*, tom. 3. par. 2. p. 250.

**FANCATI**, an Italian, copied the portraits of James and his Queen, with a pen, from the originals by Kneller.

**FANELLI** (James), for his great merit in the art, was made a knight of Malta ; he painted in the churches of St. Louis, of St. Francis, and of St. Paul, in Naples. *Bellori, in the Vita del Giordano*, p. 340.

**FANO** (Bartolomeo da), painted history for the churches in the dry Gothic style, the principal of which is an altar-piece, representing the

Raising of Lazarus, but without much taste or skill : he lived about 1534.

**FANO** (Pompeo), son of Bartolomeo ; painted history in a much superior style to his father, and some of his works possess considerable merit.

**FANONE** (Stefano), born at Naples, 1318 ; was patronised by the King of Naples, and is said to have painted some pictures of an inferior order ; but we have no further account of his works : died 1387.

**FANZONE** (Ferrando), born at Faenza, 1562 ; studied at Rome, under Vanni, and executed several works in fresco for the churches there : also painted some fine pictures at Ravenna, in the style of Lodovico Caracci, one of which, representing the Descent from the Cross, is well designed, and possesses great sweetness of colouring : died 1645.

**FARGUE** (Paul Constantine la), born at the Hague : painted several views of the environs of that city. Some of his paintings are in the catalogue of the late John Gildemeester Jansz. He was but an indifferent painter in oil, but excelled in landscapes in water colours, in which he had a great reputation ; he copied very skilfully the paintings from the old masters : died at Leyden in 1782.

**FARGUE** (Maria de la), sister of Paul Constantine ; painted similar subjects ; her compositions are good, of a fine finish, and excellently coloured.

**FARINATO** (Orazio), born at Verona ; was the son and disciple of Paolo, whose style he imitated closely. One of his pictures, representing the Descent of the Holy Ghost, is equal to either of the Veronese painters, Paolo Veronese only excepted.

**FARINATO** (Paolo degli Uberti), born at Verona, 1522 ; studied first under Antonio Badile, and afterwards N. Goltino ; painted history for the churches, &c. and in style resembling Giulio Romano, and sometimes like

**Paolo Veronese** ; in colouring solemn and quiet, and occasionally a little too brown in the opinion of some persons. His principal work, the *Miraculous Feeding of the Five Thousand*, possesses numerous figures, well grouped, and correctly designed ; he also painted a *Ecce Homo* ; the *Baptism of Christ* ; *St. Michael defeating the rebel Angels* ; the *Murder of the Innocents* ; and the *taking down from the Cross* ; all of which are executed in a masterly style : died 1606.

**FARINGTON** (George), born in Lancashire, 1754 ; studied under Mr. West, and gained the prize for the best historical picture, "*the Witches in Macbeth* ;" he afterwards visited Italy, and died there in 1788.

**FARRELLI** (Giacomo), born at Naples, 1624 ; studied under Vaccaro, painted history, and endeavoured to imitate the style of *Domenichino*, but without success : died 1706.

**FASOLO** (Giovanni Antonio), born at Vicenza, 1528 ; studied first under Belotti, and afterwards in the school of Paolo Veronese, and painted history in a style that would not have disgraced Cagliari. His principal works are the *Pool of Bethesda* ; the *Adoration of the Wise Men* ; and some subjects from the *Roman History* : died 1572.

**FASSIN** (Nicholas Henry Joseph de), born at Liège in 1728 ; a pupil of Coelers ; having entered young into the service of the King of France, at the age of thirty-four resumed painting, and studied at Antwerp six years, from the *chefs-d'œuvre* of the great masters ; he then went to Rome and Naples, and from thence to Switzerland, to study from nature ; at Geneva, where he stayed some time, he painted for the Empress of Russia a landscape, which is regarded as one of his best works ; her Majesty sent him a gold snuff-box, ornamented with her portrait, and her autograph testifying her satisfaction. On his return to his country, he conceived with De France, the project of erect-

ing at Liège an academy of design, painting, and sculpture ; the Prince-Bishop Vilbrucq charged himself with the expenses. At that time Fassin received very flattering offers from Catharine, and from the Prince of Anhalt ; he preferred remaining at Liège, where he died in 1811. Mr. Van Hult wrote his biography in 1817, with a description of his works that are in Liège.

**FASSOLO** (Bernardino), born at Pavia, flourished about 1520. There is a picture by him in the Louvre, representing the *Virgin and Child*, which is an exquisite performance, and entirely in the manner of *Leonardo da Vinci*.

**FATIGATI** (Andrew), of Chiari (a castle in the territory of Brescia) ; painted the high altar-piece in the monastery of *St. Girolamo* in Brescia. *Averoldi*, p. 266.

**FATOR** (Fray Nicholas), born at Valencia, 1522, became a monk in early life, and painted entirely for his monastery : the principal works are, *St. Michael defeating Lucifer* ; the *Flagellation of Christ* ; and a *Madonna and Child* : died 1583.

**FATTORE**—See PENNI.

**FAUCUS** (George), born in France in 1647, died 1708 ; is said to have excelled in painting landscapes ; but we have no further account of his works.

**FAVA** (Il Conte Pietro), born at Bologna, 1669 ; was a scholar of Passinelli, but preferred the style of the Caracci. His principal works are the *Wise Men's Offering* ; the *Resurrection* ; and an altar-piece representing the *Virgin and Child* attended by several saints, which are entirely in that style : died 1744.

**FAVANNE** (Henry), is said to have been born in London, of French parents, to have been a good painter of historical subjects, and to have died in Paris in 1752 : his master was Houasse.



**FEBRE or FEBURE**—See **FEVRE**.

**FEDDES** (Peter), born in Holland, 1588, died 1634; painted history and portraits with considerable reputation.

**FEHLING** (Henry Christopher), born in Germany, 1653; studied under Botschild, whom he accompanied to Italy, and on his return to Germany, was employed in adorning the palaces of the Elector of Saxony: died 1725.

**FELTO**—See **MORTO DA FELTRO**.

**FELTRINO** (Andrew), called di Cosimo Rosselli, excelled in figures and grotesque subjects, which he illustrated by new and pleasing inventions: he was a scholar of *Morto di Feltri*; many chiaro-scuros are in Florence, done by him; he worked in the Pontifical accessions, and for the Ducal funerals: he died at the age of 64. *Vasari*, par. 3. vol. 1. p. 230.

**FERA** (Bernardine), a scholar of Solimena; distinguished himself in fresco on large walls, and in large works in water colours; he had a brother, a painter as well as himself, and a scholar of the same master, who designed and painted figures in a good manner: they lived about 1680. *Dominici*, par. 3. p. 672.

**FERABOSCO**—See **FORABOSCO**.

**FERDINAND** (Louis), the son of Ferdinand Elle, born in France; was a member of the Academy of Paris, and painted portraits with considerable reputation: he flourished about 1645.

**FERET** (Jean Battiste), born at Evreux, France, 1674, died 1697; painted history and landscape, in the latter of which he excelled.

**FERG** (Paul Francis), born at Vienna, 1689; studied painting of small figures from the prints of Collet and Le Clerc, and afterwards under Hans Graaf; and landscape under Orient: his subjects were usually the sports and employments of peasants, and markets on the sea shore, or in

public streets, which he painted much in the style of Berchem or Wouvermans, the landscapes embellished with elegant ruins, and the figures correctly designed, but not equal to Wouverman in his horses; his early pictures partake of the Italian style of colouring: died 1740.

**FERGIONE** (Bernardino), lived at Rome, about 1720; he excelled as a painter of marine views and sea ports, in the Italian style.

**FERGUSON** (William), born in Scotland, about 1690; excelled as a painter of dead game and still life, particularly in hares, rabbits, pigeons, and partridges, which he copied from nature with a neat pencil and transparent colouring: died about 1690.

**FERGUSON** (James), born 1710; was an ingenious astronomer, mechanic, and self-taught portrait painter; several of his portraits are at Bristol: died 1776.

**FERMO** (Lorenzino), a celebrated painter, and musical performer; left a good name as a painter, from the many works he executed for the city "della Marca."

**FERNANDEZ** (John), of Navarre, a dumb painter; with his pencil in his hand could, on canvas, and on walls, relate histories in the style of Titian, his master, of which the Baptism of Jesus Christ is a proof; he was employed in the Escorial to paint the Meeting of Abraham and the three Angels; the Martyrdom of St. Lawrence; the twelve Apostles, and eight other large paintings, which he executed in a beautiful manner, as described by Mazzolari, p. 32.

**FERNANDEZ** (Luis), born at Madrid, 1594; was a scholar of Eugenio Caxes, and a reputable painter of history in oil and in fresco: died 1654.

**FERNANDEZ** (Francesco), born at Madrid, 1604; studied under Bartholomew Carducci, became an eminent painter of history, and was much employed by Philip IV. in his palaces,

and also in the churches and convents in Spain : died 1646.

FERNANDEZ (Antonio de Arias), born at Madrid ; was the scholar of Pedro de las Cuevas, and became one of the best artists in Spain ; he designed well, and was an excellent colourist ; he painted eleven pictures representing different scenes in the Passion : died 1684.

FERRACUTI (Giovanni Domenico), an Italian, flourished about 1650 ; excelled in painting landscapes, principally winter pieces, which were highly esteemed.

FERRADA (Christobal), a Spaniard, born in the Asturias, 1620 ; became a monk, and painted some pictures for the monastery of his order, at Seville : died 1678.

FERRAJUOLI (Nunzio), also called Degli Afflitti, born in the kingdom of Naples, 1661 ; studied first under Luca Giordano, and afterwards under Guiseppe del Sole, under whom he learnt to design figures well ; but his genius leading him to landscape painting, he studied the works of Paul Bril, Albano, Poussin, Salvator Rosa, and Claude Lorraine, and formed an agreeable style of his own, not unlike that of Albano.

FERRAMOLA (Fioravante), born at Brescia ; painted history for the churches there ; his best production is a picture of St. Jerome in his study : died 1528.

FERRANTINI (Horatio), is registered among the painters of the Bolognese Academy in 1600, where he is said to have been a Florentine, but it is not so clear that he was father of Gabriel and Hippolitus Ferrantini, as stated by Malvasia, par. 2. p. 268.

FERRANTINI (Gabiello), called Degli Occhiale, born at Bologna ; studied under D. Calvart, and became a reputable painter of history both in oil and in fresco ; his principal works are a St. Francis ; St. Girolamo ; the Descent from the Cross ; the Birth of the Virgin ; and St.

Francis receiving the Stigmata : flourished about 1588.

FERRARA (Antonio da), born at Ferrara ; was the disciple of Gaddi, and an eminent painter of history : flourished about 1500.

FERRARA (Ercole da)—See GRANDI.

FERRARESIMO — See BERLINGHIERI.

FERRARI (Gaudenzio) or Gaudenzio Milanese, born in the Milanese territory, 1484 ; is said to have been the pupil of Perugino, and by some, of Scotto and Luini ; but profited most by studying the works of Leonardo da Vinci ; also assisted Raffaele and Pierino del Vaga : his principal works are in fresco, and exhibit much of the character of Raffaele and Giulio Romano : died 1550.

FERRARI (Giovanni Andrea), born at Genoa, 1598 ; studied first under Bernardo Castelli, and afterwards under Strozzi, and painted history, landscape, animals, fruit, and flowers, easel size, and finished with great beauty and precision ; his principal historical works of a large size, are the Nativity and the Birth of the Virgin : died 1669.

FERRARI (Luca de), born at Reggio, 1605 ; studied under Guido Reni, whom he resembles in the airs of his heads and graceful style ; but where many figures are required, he is not so successful ; one of his best pictures is a Pieta, which is beautifully coloured : died 1654.

FERRARI (Gregorio de), born in the Genoese States, 1614 ; was the scholar of Fiaselli called Sarazana, but after studying the works of Correggio, he adopted his style, and resembles him in the airs of his heads, and in some of his figures, but is inferior in composition, and in colouring : died 1726.

FERRARI (Abate Lorenzo), born at Genoa, 1680 ; son of Gregorio, by whom he was instructed ; surpassed his father in correctness of design, and

like him imitated the grace of Correggio; but in aiming at delicacy, fell into languor: died 1744.

FERRARI (Orazio), born at Voltri, 1606; was the scholar of Ansaldi, under whom he became a reputable painter of history; his principal work is a picture of the Last Supper: died 1657.

FERRARI (Lionardi), called Lionardino, born at Bologna; studied under Lucio Massari; he is chiefly mentioned as a painter of drolleries and carnival amusements, but possessed some talent for historical works; the principal of which are in the churches at Bologna, and at Padua.

FERRARI (Eusebius), a citizen of Vercelli; applied himself to painting, and after long study, came out with such success that he was constantly employed in the exercise of his pencil; he painted many altar-pieces, now existing in the churches of Vercelli, in particular one in the church of St. Paul, of the Dominican Fathers, where his name is fully written: he flourished about the year 1660.

FERRATO (Sasso)—See SALVI.

FERRETTI (Horatio), of Perugino, born in 1639; learned design and painting of Cavaliere Bernardine Gagliarde, under whom he made great progress; he painted in oil and in crayons, and also designed with the pen, particularly portraits in small, and in large, very well treated, and well relieved.

FERRETTI (Giovanni Domenico d'Imola), born at Florence, 1692; was a scholar of Giuseppe del Sole, and painted history with considerable reputation; his works are mostly in the churches at Florence, Pisa, and Bologna.

FERRI (Ciro), born at Rome, 1634, was the scholar of Pietro da Cortona, whose style he imitated so closely that it is difficult to distinguish their works. Those of Ferri are to be found not only in the churches but in the apartments and cabinets of many of the nobility,

the principal of which are the Miraculous Conception; St. Ambrose healing the Sick; and the Cupola of St. Agnes at Rome: died 1689.

FERRIER (Francis), a Burgundian, painted in Rome and in Paris: it was he that engraved the St. Girolamo painted by Augustin Caracci, in the church of the Carthusians in Bologna, and sent it to all parts of Europe to free Domenichino from the calumny of having stolen it from his St. Girolamo, painted in the church of St. Girolamo del Carità in Rome: he flourished about 1635. *Malvasia*, par. 2. p. 103.

FERRONI (Girolamo), born at Milan, about 1681; after painting a picture of the Death of St. Joseph, he visited Rome, and became a scholar of Carlo Maratti; but we have no further account of him as a painter.

FERRUCCI (Nicodemo), born at Florence, was the favourite disciple of Passignano, whose spirited style he adopted with great success; he accompanied him to Rome, and assisted him in most of his works in fresco, in which he excelled: died 1650.

FETI (Domenico), born at Rome, 1589. Studied under Cigoli, but afterwards adopted the bold and vigorous style of Giulio Romano; his works are chiefly easel size, and in the Palazzo Corsini at Florence are four of his best productions: an Ecce Homo; Christ crowned with Thorns; Christ praying in the Garden; and the Entombing of Christ. There is also a fine painting of the Miracle of the Loaves and Fishes, in the Academy of Painting at Mantua: died 1624.

FEVRE (Roland Le), born at Anjou, 1608, painted portraits and gallant assemblies, but was not much esteemed in either; he came to England in the reign of Charles II. and was patronized by Prince Rupert, but is chiefly celebrated for a curious method he had of staining marble: died 1677.

FEVRE (Claude Le), born at Fontainebleau, 1633. Studied first under

Eustache le Surur, and afterwards under Charles le Brun; painted flowers extremely well, and occasionally some historical subjects; but by the advice of Le Brun, devoted himself to portrait painting, in which he was much esteemed. He came to England, and died there in 1675.

FIACCO (Orlando), a Veronese; there is a discrepancy among authors as to who was his master, whether it was Baptist del Moro, Anthony Badile, or Francis Torbido, called il Moro, as is concluded by *Baldinucci*, in par. 3. sec. 4. p. 138. However that may be, they all agree that he was a good painter of designs, and in portraits had a very particular manner; his life was fortunate but short: he flourished in 1560. *Ridolfi*, par. 2. p. 127. *Il Pozzo* describes his life, p. 71, and speaks favourably of his memory.

FIALETTI (Odoardo), born at Bologna, 1573; studied there under G. B. Cremonini, and afterwards at Venice under Tintoretto, and painted a number of pictures for the churches, the principal of which, in that of Santa Croce, represents the Crucifixion: died 1638.

FIAMMINGO (Arrigo), born in Flanders, visited Rome in the pontificate of Gregory XIII., and was employed by him in the Vatican; his principal works are, the Resurrection; Our Saviour and Mary Magdalen; and St. Michael vanquishing Lucifer: died 1601.

FIAMMINGO (Enrico), born in Flanders. Studied first under Ribera, and afterwards under Guido, in whose style he painted some pictures for the churches at Rome, but somewhat darker in the tinting.

FIAMMINGO (John), a scholar of Tiziano, excelled in landscapes and views from nature; he also designed and painted figures very well; he made the designs for Vesalio's Anatomy: lived in the year 1590, and is recorded by *Lomazzo*.

FIAMMINGO (Anselm), a scholar of Luca Giordano, copied the pictures of his master so exactly that it was difficult to discern which was the original. He died young, or there is no doubt but he would have painted in the highest style, and have left memorials worthy of his talents. See *Bellori*, in the *Vita del Giordano*, p. 389.

FIAMMINGO (Leonard), a most excellent painter, was a scholar of Rosso Fiorentino, whom he accompanied to France and assisted in the Gallery at Fontainebleau; he worked from the designs of his master, and lived about 1540. *Vasari*, par. 3. lib. 1. p. 216.

FIAMMINGO (Dionisius), went to Bologna with some knowledge of drawing, particularly in landscapes, and being much pleased with the city and the artists living there, he stopped with Prospero Fontana, and afterwards with Sabbatini, and acquired great freedom in figures; he then went to Rome, where he copied from the statues and best paintings, and on returning to Bologna, he opened a noble school, and had among other disciples, Guido Reni. In the famous collection of Count di Villanuova, in Lisbon, is the Christ on Mount Tabor, by this great master, in imitation of Raffaele's famous picture of St. Peter Montorio, in Rome. He died in 1619.

FIANI (James), a Bolognese, was so inclined to the art that for his own amusement he learned to paint, and arrived to that skill that he painted all the chiaro-scuro in the church of St. Charles in Bologna.

FIASELLI (Domenico), also called Sarzana, born at Genoa, 1589. Studied first under Aurelio Lomi, and afterwards under Battista Paggi, then visited Rome for improvement, and particularly attached himself to the works of Raffaele; he painted in conjunction with Arpino and Passignano, and in colouring was superior to most of the Genoese school; his compositions partake of the grandeur of the Roman school. He painted a noble picture

of St. Bernard; and also one of St. Thomas; but his chief excellence was in portrait painting: died 1669.

**FICHERELLI** (Felice), called Felice Reposo, born at Florence, 1605. Studied under Jacopo Empoli, and became an excellent painter of history; he copied Andrea del Sarto closely, and is sometimes mistaken for that master; his own compositions are distinguished for elegance of design and harmony of colour; the principal are Adam and Eve driven from Paradise; and a St. Antonio: died 1660.

**FIDANI** (Horatio), a Florentine, disciple of John Bilivert, was at that time of great assistance to his master with the rough drafts of his designs, and in mending the originals; he began to work by himself in a great number of paintings made in Florence about 1642, and instructed many youths who afterwards became good painters; among others, were Francis Morosoni, whose works were highly esteemed, Francis Maria Morandi, who in Rome was much applauded for his skill, and Augustus Melissi, who well deserved whatever praises he received, as a painter of universal knowledge in the art. *Baldinucci*, sec. 5. Vita di Giovanni Bilivert, p. 76.

**FIESOLO**—See **ANGELICO**.

**FIGINO** (Ambrose), a skilful Milanese painter, scholar of Lomazza, in historical works approached nearer to Gaudezio Ferrari than any of the other Milanese painters; he also painted portraits, which he executed in such perfection that ladies, princes and nobles were desirous of sitting to him; he painted the portrait of Field Marshal Casa Foppa so excellently that in a meeting of the most celebrated painters, it was valued at 1000 scudi; he also painted the portrait of the Prince of Savoy, which is praised in the verses of Marino; his two principal works are, an Assumption; and the Immaculate Conception; there is also a Descent from the Cross,

in the Pembroke collection. His collection of designs were bought by Mr. Joseph Smith, Consul for England; among them are many copied by Figino from Michael Angelo: he flourished in 1590.

**FIGOLINO** (John Baptist), a Venetian painter, lived in the time of Bartholomew and Benedict Montagna, and vied with them in painting the Adoration of the Magi, in the church of St. Bartholomew; the great altar-piece in St. Thomas's; the Holy Virgin, with several saints, in the church of the monks of St. Francis; and in that of St. Faustino, the Birth of our Saviour. He flourished in the year 1505. *Ridolfi*, par. 1. p. 93.

**FILGHER** (Conrad), a German painter, painted in large in Venice, and acquired great reputation for the beauty and boldness of his landscapes, and is spoken of with extraordinary praise in the rhymes of *Borghini*, p. 344.

**FILICUS** (John), born at Bois le Duc, Holland, 1660; was a scholar of Peter Slingslandt, in whose style he painted conversations or subjects from private life, and small portraits, highly finished, but without that extreme polish by which Slingslandt's pictures are distinguished; his works are to be found in the best collections in Holland: died 1719.

**FILIPPI** (Camillo), born at Ferrara, about 1550. Studied under Dosso Dossi, and painted history with some reputation; two of his best pictures represent the Annunciation and the Trinity: died 1574.

**FILIPPI** (Sebastiano), son of Camillo, born at Ferrara, 1532. Studied under Michael Angelo Buonarrotti, and approached nearer to his style than any artist of his time. His principal works are, the Last Judgment; the Adoration of the Magi; the Martyrdom of St. Catherine; a Dead Christ supported by Angels; the Virgin and Child with St. John; St. Cristofano; and the Circumcision; he painted the

same subject many times over with slight variation : died 1662.

**FILIPPI** (Cesare), younger brother of Sebastiano, by whom he was instructed ; excelled in painting ornamental grotesques ; his historical subjects are feeble imitations of his brother : the best is a Crucifixion in the church Della Monte at Rome.

**FILIPPIS** (Nicholas de), a native of Triggiano, a province of Bari. Studied under his uncle Don Vito Antonio, then went to Naples, and in the school of Paul de Matteis prosecuted his studies with great care ; he painted some very fine works in various churches in his native province, which are universally applauded, among which are the great altar-piece in the church of the monastery of Santa Chiara di Barri, representing that saint ; also two others, in the seminary and in the chapel of the Prior, at Sorrento ; a picture of the Return from Egypt ; four in the church of Sta. Margaritella in that capital ; and two in the Congregation of the Secular Priests, besides various others in the Casa di Calabritto, and elsewhere.

**FILOCAMO** (Antonio and Paolo). These two brothers were born at Messina, and educated under Carlo Maratti at Rome ; they executed a number of works in oil and in fresco, for the churches in Messina, but the oil paintings of Antonio surpass those of Paolo : they both died in 1748.

**FINNEY** (Samuel), born in Cheshire, a celebrated miniature painter in enamel and in water colours ; in 1765 exhibited two pictures, one of which was a portrait of Queen Charlotte, to whom he was appointed enamel painter : died about 1807.

**FINOGLIA** (Paolo Domenico), a Neapolitan, flourished about 1640. Studied under Stanzione, and his principal works are in the churches and convents at Naples : died 1656.

**FINSONIUS** (Alonsius), is only known by a single painting in the Museum at Naples, representing the An-

nunciation ; the composition well studied and the colouring natural. This picture, upon which is written, Alonsius Finsonius Belga Brugensis : fecit 1612, reveals the skilfulness of the master.

**FIORAVANI** (Cosmo), was an excellent designer, and several paintings by him are preserved in the celebrated Gerini collection.

**FIORAVANTI** (Italian), painted still life, carpets, musical instruments, &c., but excelled in vases, fruit and flowers, which he imitated with great precision, and coloured well.

**FIORE** (Cola Antonio del), born in Naples, 1375. Studied under Francesco Simone, and painted several altar-pieces for the churches, one of which represents the Enthroning of the Virgin ; but his most celebrated work is a picture of St. Jerome extracting a Thorn from the Lion's foot : died 1444.

**FIorentino** (Gerard), a very skilful painter, miniature painter, engraver, and mosaic worker, in all of which he gave proofs of his skill ; flourished about the year 1400, and died at the age of 63. He left all his designs to his disciple, Stephen Fiorentino.

**FIorentino**—See **STEFANO**.

**FIORI** (Maria da)—See **NUZZI**.

**FIORI** (Cæsar), born at Milan, 1636, died 1702 ; painted portraits and architectural subjects, but we have no further account of his works.

**FIORINI** (Giovanni Battista), born in Bologna, flourished about 1590, and in conjunction with Cesare Aretusi painted several pictures for the churches of Bologna and Brescia, the principal of which are, the Mass celebrated by Pope Gregory, and the Birth of the Virgin.

**FISCHER** (Ann Catharine), a German paintress, excelled in painting flowers in water colours and in oil ; she married Benjamin Blok in 1664.

**FISCHIETTI** (Fidele), a Neapolitan painter, was born in the year 1734, and occupied himself in a praiseworthy manner in his profession.

**FISEN** (Engelbert), born at Liege in 1655, was a pupil of Bartholet Flemael; he went to Italy and studied there with zeal and effect. There is by him in a church at Liège a Crucifixion, with the Virgin, St. John, and the Magdalen: he died at Liège in 1733.

**FLAMEEL** or **FLEMAEL** (Bertholet), born at Liege, 1614; studied under Gerard Douffliest, afterwards visited Genoa, Milan, Florence, and Rome, designing from and copying the works of the best masters, and on returning to France was employed in decorating the palace of Versailles, and some of the churches in Paris: he executed at Liège several grand altarpieces, amongst which are the Conversion of Saul; the Resurrection of Lazarus; and the Crucifixion; he excelled in architecture, with which he usually enriched the backgrounds of his pictures: died 1675.

**FLAMEN** (Albert), born in Flanders, excelled in painting landscapes, fish, birds, and insects, of which he also engraved several plates: died 1665.

**FLATMAN** (Thomas), born in Aldersgate Street; was educated at Winchester, from thence went to Oxford, and after leaving the University entered the Inner Temple, and became a barrister: having a taste for the Fine Arts he commenced miniature painting, and painted the portrait of Mr. Tooke, the Master of the Charter House; also another portrait, which he marked with his initial F, which Vertue pronounced to be equal to Hoskins, and next to Cooper: died 1688.

**FLAXMAN** (John), the celebrated sculptor, published a series of designs from Æchylus, Hesiod, the Iliad and Odyssey of Homer, and the daring flights of imagination of Dante: died 1826.

**FLEPP** (Joseph), a native of Berne, painted portraits, perspective, figures,

fruit, and flowers: he died in the year 1641. *Sandart*, p. 245.

**FLESHIER** (B.), painted a large fruit piece, which was thought worthy of a place in Sir Peter Lely's collection; also another in that of King Charles I.; there is likewise at Lord Dysart's, at Ham House, a landscape and two pretty, small sea pieces, by Fleshier. *Walpole*, v. 3. p. 91.

**FLINCK** or **FLINK** (Govert), born at Cleves, 1614; studied first under Jacobsq, and afterwards under Rembrandt, whose style he imitated closely, and is frequently mistaken for that master, and, although inferior to him in richness and harmony of tint, and in the magical effect of light and shade, he is yet admired for sobriety of colour. His two principal works were, Solomon praying for Wisdom; and the portraits of the principal officers of the Artillery Company at Amsterdam; he also painted many portraits of Princes, and other illustrious personages: died 1660.

**FLORIANO** (Flaminio), born at Venice; imitated the works of Tintoretto with considerable success. His best performance is a painting of St. Lorenzo in the church dedicated to that saint.

**FLORIGORIO** (Bastiano), born at Udina, flourished about 1540; studied under Pellegrino da St. Daniello, and painted history in oil and in fresco, but his fresco works have all perished. Of his oil paintings, there remains a picture of the Last Supper, and a St. George and the Dragon, both of which are creditable performances.

**FLORIS** (Cornelius), born at Antwerp in 1550; was a painter and also a sculptor, but we have no account of his works: he died in 1602.

**FLORIS** (Francis), born at Antwerp, 1520; studied under Lambert, whose style he imitated so closely that it is difficult to distinguish their works; he afterwards visited Rome, and attached himself to the manner of Michael Angelo Buonarrotti, and, like

him, was apt to exhibit the muscular parts too full; he executed many capital works for the churches at Antwerp and at Brussels, and copied Buonarrotti's Last Judgment in a bold and free manner; he generally gave great roundness to his figures, and his contours were finely expressed, yet his colouring was somewhat hard, and his design occasionally stiff; he was very improperly styled by his countrymen the Raffaele of Flanders: died 1570. There was a Venetian of the same name who was also a painter of history, who died in 1416, but of whose works we have no account.

FLORIS (Jacobello), a Venetian, son and scholar of Francis Floris; painted in many places in Venice, and although his works are in the Greek manner, yet are they praiseworthy, because he was one of the first that reformed the draperies, the hair, and the attitudes, as may be seen in the Offices of Law, where he has painted Justice, and the Archangels Gabriel and Michael, and underwritten, "Jacobellus de Flore, pinxit, anno 1421." He has introduced into his paintings animals, and figures, all well executed. In the Hospital of Charity, in the place where the relics are kept, are three paintings by his hand still in good preservation. *Ridolfi*, par. 1. p. 18.

FLOS—See DUFLOS.

FOLCINI (John Baptist), a Florentine, scholar of Lorenzo Garbieri; would undoubtedly have shone as a painter if he had not been carried off early in life by the contagion of 1640. *Malvasia*, par. 4. p. 304.

FOLDSTONE (John), painted small portraits in oil, which were tolerable likenesses, but inferior in execution: died 1784. His eldest daughter practised miniature painting.

FOLER (Antonio), born at Venice, 1526, died 1616: imitated the style of Paolo Veronese in colouring very closely, but was unequal to him in design; his easel pictures are by far the best, the abbey Gregorio at Venice possesses three pictures by him, the

Assumption of the Virgin; the Scourging of Christ; and the Crucifixion; in the church of St. Barnabas is the Birth of the Virgin; and in that of St. Catherine, Christ praying in the Garden, and the Resurrection.

FOLLI (Sebastiano), born at Sienna, flourished about 1609; studied under A. Casolani, and painted some fresco works in no respect inferior to those of Manetti, whose competitor he was.

FONTANA (Prospero), born at Bologna, 1512; studied under Francucci, called da Imola, but adopted the style of G. Vasari. His best works are at Bologna, and exhibit a grandeur of design and splendour of colouring not unworthy of Paolo Veronese. His principal performances were, the Wise Men's Offering; the Annunciation; a Descent from the Cross; and a Madonna and Child; he was equally eminent as a portrait painter: died 1597.

FONTANA (Lavinia), born at Bologna, 1552, daughter of Prospero; studied under her father, and painted some historical pictures in his style, the chief of which are, a Crucifixion; the Miracle of the Loaves and Fishes; St. Francis Restoring to Life a Dead Man; and the Annunciation; she, however, excelled in portraits, and painted that of Pope Gregory XIII.: died 1614. Some of her portraits resemble the style of Guido.

FONTANA (Alberto), born at Modena, studied under Antonio Beggarelli, and in conjunction with Nicolo del Abate, painted the panels of the Butcher's Hall, at Modena. He resembles Abate in the airs of his heads, but is unequal to him in design, and his colouring is red and heavy: died 1558.

Fontebasso (Francesco), born at Venice, 1709, studied under Sebastian Ricci, but is more known as an engraver than as a painter.

Fontebuoni (Anastasio), born at Florence; studied under Domenico Passignano, and afterwards at Rome, and painted some pictures for the churches, the principal of which represents the Birth and Death of the Virgin: died early.



**FONTENAY** (Jean Baptist Blain de), born at Caen, in Normandy, 1654; studied under John Baptist Marmoyr, and painted vases, fruit, flowers, and insects in a similar style; the vases usually decorated with bas-reliefs and festoons of flowers, designed in an elegant style, and grouped with great taste: died 1715.

**FOPPA** (Vincenzio), born at Brescia about 1407; considered the father of the Milanese school, painted history for the churches there: his principal works are, a Crucifixion; the Death of St. Sebastian; and a representation of the Trinity: his design was correct, colouring harmonious, and there is a fine expression in the heads.

**FORABOSCO** or **FERABOSCO** (Giro-lamo), born at Venice about 1600; was particularly excellent in portrait painting, and ranked amongst the first Venetian painters of his time; he painted the portraits of the Doges Contarini and Pesaro, which are admirably coloured, and so full of nature that they almost appear as if speaking: died about 1660.

**FORBICINI** (Heliodoro), born at Verona, 1686, died 1739; he excelled in painting grotesques, which he executed in a spirited manner.

**FOREST** (Jean Baptiste), born in Paris, 1636; studied under his father, and afterwards at Rome under Francesco Mola, and imitated the works of Titian and Giorgione, and on his return to France was considered one of the best landscape painters of his time. His design is grand and effective, his trees touched in a masterly style, and his scenes usually taken from nature, but his colouring is somewhat disagreeable, and often too black: died 1712.

**FORLI**—See **MELOSO**.

**FORMELLO** (Donato da), born at Formello; studied under Vasari, whom he greatly surpassed, as appears from his fresco works in the Vatican: died in the prime of life.

**FORTE** (James), a disciple of Francis Francia; painted on the wall of the St. Thomas in the markets in Bologna

a picture of the blessed Virgin, commonly called, the Madonna of Paradise: he lived about 1490.

**FORTINI** (Benedict), followed the school of Chiavistelli, and besides painting architectural frescoes in good taste was esteemed in flowers and fruit, the painting of which he learned of Bartholomew Bimbi, with whom he remained some time: he flourished in the 17th century.

**FOSSATO** (David Antonio), born at Venice, flourished about 1620, but is little known as a painter.

**FOSSE** (Charles de la), born in Paris, 1640, a disciple of Le Brun; visited Italy and studied the works of Rubens and Paolo Veronese, whose colouring he aimed to imitate, and was considered one of the best of the French school: his compositions were gaudy, but his figures rather too short and clumsy, and his draperies somewhat stiff: died 1716.

**FOUCHIERE** (Bertram de), born at Bergen op Zoom, 1609; studied first under Vandyck, and afterwards under Bylart, then visited Rome and attached himself to the style of Tintoretto, which he soon abandoned for that of Ostade and Brouwer, whom he imitated with extraordinary success. His pictures of rustic festivals, drunken frolics, and assemblies of peasants, are much admired: died 1674.

**FOUQUIERES** (Jacques Chevalier), born at Antwerp, 1580; studied first under Mompert, and afterwards under John Breughel, but adopted a different style and more true to nature, and though somewhat different to Titian in the scenery, yet resembling him in the colouring and handling, but occasionally too green; his figures were correctly designed and touched with great spirit; he painted equally well on a large or small scale, and in oil or in fresco. Rubens occasionally employed him in painting the background of his pictures: died 1659.

**FOUR** (Peter de), a painter of Liège; was a pupil of Lambert Lombard, in whose manner he painted; he worked

a good deal for the churches, but his colours have changed very much : there is a painting by him dated 1578, and another 1610.

FOURNIER (J), a Frenchman, pupil of F. de Troy, at Paris ; a good painter of portraits, flourished towards the end of the 18th century. Having lived some years at Amsterdam, he quitted it for the Hague, where his talents were more appreciated ; he there painted the portraits of several noted personages, among others, the Duke of Cumberland and Admiral Anson. His works are chiefly in Holland.

FOURNIERE (Isaye), also called Fornaceris, lived about 1590, and was painter to Henry IV. of France, but no description is given of his works.

FOX (Charles), born at Falmouth, 1749 ; died 1809 : he painted portraits and landscapes, but his works are little known.

FRAGONARD (Honore), born at Nice, 1733 ; studied at Rome, and excelled in landscape, in which he imitated Ruysdael ; his landscapes are usually decorated with Bacchanals or nymphs, touched with great spirit, and the females particularly well coloured ; he also represented the different seasons with great accuracy : he died in 1807, leaving a son, who painted similar subjects to his father in a good style.

FRAMO (Luke), of Malines ; was a skilful painter of history as well as of portraits : he lived about 1650.

FRANCAVILLA (Peter), born at Cambray in 1548, learned design from John Bologna, and became a painter, sculptor, mathematician, engineer, and anatomist ; invited into France by Henry IV., he took his pupil Francis Bordoni with him, and finished many works to perfection. *Baldinucci*, par 3. sec. 4. p. 203.

FRANCESCA (Pietro della), sometimes called Pietro Borghese, was born at Borgo San Sepolcro, 1398 ; his master is unknown ; he painted

battles in a very spirited manner, the horses and figures well designed, and with great animation ; also historical subjects, the principal of which is, a night piece, representing the Emperor Constantine asleep in his Pavilion, with his attendants, and an Angel appearing to him in a vision, shewing him the Sign under which he should fight and conquer ; he painted a picture of St. Louis, and another of the Assumption of the Virgin, the last much in the style of Raffaele : died 1484.

FRANCESE (Valentine), a native of Brie, a short distance from Paris ; was an imitator of Michael Angelo da Caravaggio ; his manner was good in colouring, with a dexterous and free touch. *Baglioni*, p. 307.

FRANCESCHI (Paolo), born in Flanders, 1540, sometimes called Paolo Fiammingo ; studied at Venice under Tintoretto, and excelled in landscape, but occasionally painted historical subjects, the chief of which are, a Descent from the Cross, and St. John preaching in the Wilderness : died 1596.

FRANCESCHIELLO—See DE MURA.

FRANCESCHINI (Baldassare), called Il Volterrano, born at Volterra, 1621 ; studied first under M. Sorella, and afterwards under Roselli and Giovanni di San Giovanni, and completed his studies by copying the works of Correggio at Parma ; he was one of the best fresco painters of his time, and executed many grand designs for the churches, which are gracefully designed and charmingly coloured ; he also painted portraits in a noble style, and landscapes, which are greatly admired for their delightful scenery and the elegance of the figures : died 1689.

FRANCESCHINI (Cavaliere Marc Antonio), born at Bologna, 1648 ; studied first under Giovanni Battista Galli, and afterwards under Carlo Cignani, whom he assisted in his works, and became an excellent artist, both in fresco and in oil, uniting to the taste and grandeur of his instruc-

tor a novelty of style which was peculiarly his own ; his compositions were excellent, colouring chaste and clear, and his figures full of truth and nature ; he painted many works for the churches of Bologna and other places, the principal of which are, the Death of St. Joseph ; St. John in the Isle of Patmos ; St. Francis de Sales at his Devotions ; St. Tommaso da Villa Nuova distributing Alms ; and a Pieta : died 1729.

FRANCESCHINI (Giacomo), son and pupil of Marc. Antonio, born at Bologna, 1672 ; painted in the style of his father, and some good pictures by him are in the churches of his native city.

FRANCESCHINO (Francesco) — See CARACCI FRANCESCO.

FRANCESCITTO, a Spanish painter ; studied painting in Naples in the celebrated school of Giordano, and was soon superior to all his other disciples ; he was so clever in designing, and had such a delicate touch in colouring, that his master said in time he would be superior to himself in those important parts of painting. In the chapel of St. Joseph, in the church of Santa Bridget, he painted the altar-piece ; also other works of St. Lucia del Monti ; and on returning to his own country died at an early age. *Domenici* in the *Vita del Giordano*, p. 100, and *Bellori* in the *Vita del Giordano*, p. 287.

FRANCESCITTO, born in Spain ; studied under Luca Giordano, whom he accompanied to Italy, and painted a noble altar-piece for one of the churches at Naples : he died young.

FRANCESCO (called Franceschiello della Mura) ; studied under Solimene, and painted history ; his chief performance is an altar-piece at Capua, representing the Annunciation : it is well composed, but too gaudy in colouring, a common defect in the modern Italian pictures ; he acquired but little of his instructor's style or manner.

FRANCESCO (Francia)—See RAIBOLINI.

FRANCHI (Lorenzo), born at Bologna, 1582 ; studied under Proccacini, whose style he quitted for that of the Caracci : died 1630.

FRANCHI (Joseph), of Monti ; was one of those capital painters who worked in the Vatican with Scalvati, Salimbeni, Fiammingo, and several others : he flourished about 1590. *Abate Titi*, p. 415.

FRANCHI (Antonio), born in Lucca, 1634 ; studied first under Pietro Paolini, and afterwards at Florence under Baldassare Franceschini, and became a reputable painter of history : many of his works are in the churches at Florence, and his easel pictures in private collections : died 1709.

FRANCIA (James), son and disciple of Francis Francia, though not equal to his father, yet painted a great number of Madonnas, any of which are sufficiently pleasing and well finished : he died in 1575. *Malvasia*, par. 2. p. 55.

FRANCIABIGIO (Marco Antonio, or Francia Bigi), sometimes called Francia, born 1483, died 1524 ; studied under Albertinetti, and was the coadjutor, and also the competitor of Andrea del Sarto ; painted some fresco works at Florence in the style of Andrea del Sarto, but very inferior.

FRANCISQUE — See FRANCESCO MILE.

FRANCK or FRANCKEN (Jerome), born at Antwerp about 1540, a disciple of Francis Floris, visited Paris, and was employed by Henry III. whose portrait he painted ; he afterwards went to Rome, where he studied for some time, but on the death of Floris returned to Flanders ; the scholars of Floris then placed themselves under him ; his principal historical pictures are in the cathedral at Antwerp, and the Cordeliers at Paris : died 1611.

FRANCK or FRANCKEN (Ambrose), brother of Jerome, born at Antwerp about 1459, also studied under Fran-

cis Floris; his principal works in the cathedral at Antwerp represent the Death of St. Crispin, and St. Luke painting a portrait of the Virgin.

FRANCK (Constantine), born at Antwerp about 1660; excelled in painting battles and sieges, which, though inferior to Vander Meulen, possess great merit, but are sometimes dry and hard; his best performance is a picture of the Siege of Namur, with King William III. on horseback, attended by his principal Officers, with the Town in the distance.

FRANCK (Maximilian and Gabriel), imitated the style of John Baptist Francks, but very unequally: Gabriel died 1648, and Maximilian, 1651.

FRANCKS or FRANCKEN (Francis), called Old Francks, born at Antwerp, 1544; a pupil of Francis Floris, painted history with considerable reputation, subjects from the Old and New Testament; his principal work is an altar-piece in the Cathedral at Antwerp, and his easel pictures, which are preferable to his larger works, are well coloured, and touched with great freedom and spirit: died 1616.

FRANCKS or FRANCKEN (Franciscus), called Young Franks, younger son of Old Francks, born in Antwerp, 1580; studied under his father, in whose style he painted history, both large and small: the principal of which are, a large Scriptural subject at Antwerp, and a smaller one representing Solomon's Idolatry; he also painted carnivals, and subjects of that description; his works are superior to his father's in design, colouring, and delicacy of penciling; and there is a peculiarity about the eyes in the figures of Young Francks, apparently produced by a speck or lump of white, by which they may be easily distinguished, and yet they are frequently mistaken for each other: died 1642.

FRANCKS (Sebastian), eldest son of Old Francks, born in Antwerp, 1573; studied under A. Van Oort, and painted battles, and skirmishes of cavalry, and afterwards landscapes and

cattle, or subjects of sacred history, chiefly on copper, one of which, representing the Prophet Elijah mocked by the Children, is highly commended. There are also two fine pictures by him in the palace of the Elector Palatine, one of which is a conversation piece.

FRANCKS (John Baptist), son of Sebastian, born at Antwerp, 1600; was instructed by, and painted in the style of his father, which he afterwards greatly improved by attentively studying the works of Rubens and Vandyck; his first efforts were historical subjects, but he is chiefly celebrated for his easel pictures, representing the interiors of saloons or galleries, decorated with statues and busts, with gallant assemblies of conversational, musical or card parties, the walls decorated with pictures, in which the style of the different masters is imitated so closely, that it is impossible not to recognise them; in one of them he has introduced Rubens and Vandyck sitting at a table, the likeness of each being touched off with uncommon fidelity.

FRANCO (Battista), called Il Samolei, born in Venice, 1498; studied design in his native city; then visited Rome, studied the works of the best masters, and devoted himself to the style of M. A. Buonarrotti; he painted both in fresco and in oil, in the latter of which there is a picture of the Virgin and Child attended by St. Peter and St. Paul, and several easel size representing the Life of Christ, which are considered as rarities, as he seldom painted small; in outline and the strong expression of the muscular parts he resembles Buonarrotti, but in colouring is very inferior, and usually dry, hard, and inharmonious: died 1561.

FRANCOIS (Lucas), called the Old, born in Mechlin, 1574; master unknown; painted history with considerable reputation, but was equally eminent as a portrait painter, and was employed as such in the Courts of

France and Spain; he also painted several altar-pieces for the churches in Flanders: died 1643.

FRANCOIS (Peter), son of Lucas, born in Mechlin, 1606; studied first under his father, and afterwards under Gerard Segers; he painted both history and portraits, generally less than life size, which were admired for beauty of colouring, and neatness of penciling: died 1654.

FRANCOIS (Simon), born at Tours, 1606; master unknown; visited Italy, and became acquainted with Guido Reni, whose portrait he painted; and on returning to Paris, painted the portrait of the young Dauphin, but afterwards abandoned the profession: died 1671.

FRANCOIS (Peter Joseph Celestin), a painter of history, born at Namur in 1759; having at Charleroi learnt the principles of design from M. Blocq of Antwerp, studied at the Academy under M. Andrew Lens, where he designed from statues and the living model, and gained the first prizes. In 1778 he went to Rome; then visited several cities in Italy and Germany, and stayed six months at Vienna, where he painted a fine picture of Bacchus and Ariadne, and also a gallery painting of the history of Venus for M. Vinck. In 1789 he made a second visit to Rome, and returned in 1792. He painted an altar-piece in that city for Prince Lambertin, and a Purgatory for his bedchamber. He then settled at Brussels, and formed several pupils of distinguished merit. Among his best works are those he painted in concert with M. Lens, in the saloon of M. Steevens. He painted the Rape of Europa; the History of Hercules; the Four Evangelists; several small pictures in the palace of Lacken; an Assumption of the Virgin, for St. Michael's church at Ghent; another Assumption; and a great number of portraits.

FRANCUCCI—See IMOLA.

FRANGIPANE (Niccolo), supposed to have been born at Padua or Udina; flourished from 1565 to 1593, and painted history for the churches, two of which, a St. Francis and a St. Stephen, are favourably spoken of; but his best production is the Assumption of the Virgin, in the conventual church at Rimini.

FRANQUAERT (Jacques), born at Brussels, 1596; when young, visited Italy to study painting and architecture, and on his return home, was patronized by Albert and Isabella, of the Low Countries, who employed him to decorate the church of the Jesuits, at Brussels, and in several other works of importance: died about 1666.

FRANS (Nicholas), born in Mechlin, 1539, painted history for the churches there; he was correct in design, and an excellent colourist; his principal works are, the Flight into Egypt; the Annunciation; and the Visitation.

FRANSZ (Peter), born at Elvizor, in the Sund, in 1569, of Dutch parents; fixed his residence at Amsterdam, where John Nigulant became his pupil.

FRARI (Francesco)—See BIANCHI.

FRASSI (Peter), born in Cremona 1706; studied design in his early youth under Angiolo Massorotti; and after the death of his master, in 1723, went to Florence, where he designed and painted for some years, and from thence to Rome, where he fixed his residence; he was a diligent painter, and exact in all his designs, to which he added a natural and delicate colouring; among other works he painted for the Dominican Fathers of Cremona, the Lady restored to Life, a miracle performed by St. Vincent Fererio. In the church of the same Fathers, in Viterbo, are two paintings, one of Santa Catherine of Sienna, who received the sacred marks; the other of St. Peter Martyr, assaulted by his assassin; the same Fathers in Imola have one of his paintings of St.

Dominic in glory; and the Carmelites of Forlì, have in their sacristy the picture that he made for that order, in which he has painted to the life Pope Benedict XIV., the Father General Laghi, and many other personages: he died in Rome in 1778.

FRATAZZI (Anthony), a painter and disciple of Carlo Cignani; distinguished himself in Parma, his country, by his skill in the art; he copied with a delicacy of colouring the works of his master, and also painted many works from his own designs. In the Vitadel Cignani he is mentioned, p. 60.

FRATE (II)—See PORTA.

FRATELLINI (Giovanna): this lady was born at Florence in 1666, and was taught miniature painting by Ippolito Galantini, oil painting under A. D. Gabbiani, and crayon under Domenico Tempesta, in the latter of which she is in no respect inferior to Rosalba; she also painted delicately in enamel; she painted the portraits of the Grand Duke Cosmo, his Duchess, the principal nobility of the Court, and the most illustrious personages; also several Scriptural subjects in water colours, amongst which are, the Baptism of Christ; the Last Supper; and the Crucifixion; and copied in oil a fine painting by Baroccio, the Ecce Homo; she also painted a portrait of herself and son, which is in the Florentine Gallery: died 1731.

FRATELLINI (Lorenzo Maria), son of Giovanna, born at Florence, 1690; after receiving some instructions from his mother, he was placed under Gabbiani, who taught him to paint in oil, in miniature, and in crayons: he was also employed in copying the works of the best masters, and in designing from the nude figure; he painted portraits in a delicate style; also animals, fruit, and flowers with equal skill, and occasionally historical subjects, in which he displayed superior talent: died in 1729.

FRATTA (Dominic Maria), of Bologna; studied under the best masters of his country, and in the school of Cav. Donato Creti he perfected himself, and became one of the best designers of his time. He did not value himself for painting, but only for designing with the pen, and to such purpose, that not only in the principal cities of Italy are his designs to be met with, but they are dispersed over England, France, and Poland: he lived respected in the 18th century, and the Accademia Clementina has honoured him by writing his life.

FREDRIKS (J. H.), a painter of flowers and fruit, was born at Breda, where he died in 1822: he lived some time at Haerlem, and sent to the exhibition at Amsterdam a painting of flowers and fruit.

FREEBAIRN (Robert), born in England, 1765; studied landscape painting under the celebrated Wilson, he afterwards visited Italy, and by contemplating the delightful scenery of that country, and studying the works of the best masters, he formed a style of his own, to which he ever afterwards adhered; rendering his pictures more pleasing and natural, than sublime or grand: died 1808.

FREEZEN (John George), born in Palts, near Heidelberg, in 1701; studied under John van Niekelen, and at a later period was one of the best scholars of Philip Vandyck; he was protected by the Duke of Hesse, and was named painter of history and of portraits to the Court of Cassel.

FREGANZANO (Cesar), a Neapolitan, painted in the church of the Padri dell' Oratorio, in Naples, the Mystery of the Conception of the blessed Virgin. *Notizie di Napoli*, par. 2. p. 96.

FREMINET (Martin, le Chevaliere), born in Paris, 1567; was the son of an indifferent artist, under whom he produced a picture of St. Sebastian for the church of St. Josse, at Paris, which possessed considerable merit;

he afterwards visited Italy, and studied the works of M. A. Buonarroti; but in attempting to imitate his grand style, he became outre and extravagant, giving an appearance of contortion to the muscles, when he attempted to exhibit them more than usually prominent. His principal works are "Noah and his Sons entering the Ark," and the Annunciation, in the style of Parmegiano, in which he has been more successful: died 1619.

FRERES (Dirk or Theodore), a Dutchman, born 1643; visited Italy, and on his return distinguished himself in several considerable works in the palaces of the Prince of Orange, and in the Stadt-house at Amsterdam, and excelled in designing the nude; his figures, which are usually painted life size, are elegantly designed, but indifferently coloured: died 1693.

FRESNOY (Charles Alphonse du), born in Paris, 1616; studied first under Francis Perrier, afterwards under Simon Vouet, and on visiting Italy painted views of the buildings and architectural ruins in the vicinity of Rome; he was subsequently employed in copying the select works of Ambrose Caracci, in the Farnesian Gallery, and in studying the works of Raffaele and the antique. His principal works were Mars finding Lavinia Sleeping; the Ruins of the Campo Vaccino; the Birth of Venus and Cupid; Æneas and Anchises; and a young Athenian at the Tomb of her Lover. On leaving Rome he visited Venice, where he studied the works of Titian, and produced some pictures in his style; and on his return to Paris painted a picture of St. Margaret for the church of that saint; and four landscapes, in which the figures were introduced by Mignard: died 1665.

FREUNDWEILER (Henry), born at Zurich, 1755, died 1795; painted subjects commemorative of the history of his own country, which were highly esteemed; also portraits.

FRIANO—See MANZUOLI.

FRIER(—), painted views in Italy, in the manner of Claude.

FRIQUET (de Vaubose); is said to have been a scholar of Sebastian de Bourdon; but no account is given of his works.

FRITS or FRITZ (Peter), born at Delft, 1635; studied at Rome, and painted apparitions; incantations; ships, &c. filled with spectres; temptations of St. Anthony, and other absurdities, in the style of Jerome Bos; and occasionally emblematical designs: died 1682.

FROMENTIOU (Henry de), a celebrated painter of flowers, birds, and inanimate objects, was born at Nimeguen about 1620. It is said that Wouvermans gave him his daughter in marriage, with 20,000 florins. He was ordered to Berlin, to the court of the Elector, whose palace he ornamented with paintings, and also many of the country seats. There is in the gallery of the Duke at Saltzhall, a fine painting of flowers: he was living in 1680.

FROST (George), born at Ousden, in Suffolk; produced at an early age some excellent landscapes in oil and in water colours, in the manner of Gainsborough, of whose style he was an ardent admirer and a close imitator. His last performance was a copy of Gainsborough's large view of the Mall in St. James's Park: died 1821.

FRUTET (Francesco), a Fleming by birth; went to Spain, where he painted some fine pictures, the principal of which are, Christ bearing his Cross; the Crucifixion; and the Entombing of Christ; also a Madonna, and a St. Bernard; all of which partake more of the Roman than of the Flemish school: he flourished about 1550.

FRUTTIERS (Philip), born at Antwerp, 1620; at first painted in oil, in which manner he executed a fine altar-piece of the Virgin and Child, seated on a globe, and surrounded by angels; but he afterwards abandoned

oil painting for distemper and water colours, in which he greatly excelled, and was so highly esteemed by Rubens, that he employed him to paint the portraits of himself and family in one picture: died 1677.

FRYE (Thomas), born in Ireland, 1710, practised portrait painting in oil, crayons, and miniature; he painted a full-length portrait of Frederick, Prince of Wales, which is now in Sadler's Hall, Cheapside.

FUESSLI (John Rodolph), born at Zurich, 1709, died 1786; was a pupil of Melchior Fuessli, and of the elder Louthembourg: he painted in miniature, and published a Dictionary of Painters.

FUESSLI (Matthias), born at Zurich, 1598; studied under Gotthard Ringgli, and painted historical subjects, landscapes, and portraits; but his usual subjects were battles, conflagrations, storms, and plundering of towns; he completed his studies in Italy, principally at Venice: died 1665.

FUESSLI (John Caspar), born at Zurich, 1706, died 1781; studied at Vienna, under John Kupetsky, and became eminent as a portrait painter, of which he painted a series of magisterial ones on his return to Zurich: died 1781.

FULCO (Giovanni), born in Messina, 1615; studied under Stanzione at Naples, and painted history with considerable reputation; his figures were correctly designed, particularly those of children. Most of his fresco works have been destroyed by an earthquake; one in oil, representing the Birth of the Virgin, is in a chapel at Messina: died about 1680.

FULLER (Isaac), born in England in 1606; studied in France, under Perrier, and attempted historical painting, but did not succeed, as may be perceived by his picture of the Resurrection in All Souls' College, Oxford; in portrait painting he was bold and masterly, and his own por-

trait in the gallery there, although eccentric, is touched with great spirit: died 1672.

FUMACCHINI—See SAMACCHINI.

FUMIANI (Giovanni Antonio), born at Venice, 1643; studied composition and design at Bologna, and colouring from the works of Paolo Veronese, but without much success; his colouring is cold and languid, and his shadowing feeble. One of his best works is Christ disputing with the Doctors: died 1710.

FUMICELLI (Lodovico), born at Trevigi, flourished about 1536: whether he studied under Titian is not known; but he was one of the best imitators of that matchless colourist; he painted an altar-piece, and some other pictures, for the churches in Padua.

FUNGAI (Bernardino), born at Siena; painted history in the dry and stiff manner of his time: one of his pictures, a Virgin and Child, with several saints, is dated 1512.

FURINI (Francesco), born at Florence, 1604; studied first under his father Filippo, called Sciameroni, and further improved himself under Passignano and Roselli, and was called the Guido and Albano of the Florentine school; he particularly excelled in designing the naked figure, and usually selected those subjects that admitted of them, such as Adam and Eve; Lot and his Daughters; the Death of Adonis; Diana and her Nymphs bathing; the Judgment of Paris; Nymphs carried off by Satyrs, &c. He sometimes painted Magdalens, which were equally as much exposed as his nymphs: died 1646.

FYT (John), born in Antwerp, 1625; his usual subjects were live and dead game; wild boars, hares, dogs, fruit, flowers, and birds, particularly partridges; in which the hair of the animals, and the plumage of the birds, were represented with the utmost precision; but in dogs he



was unequalled, and it is impossible for art to resemble nature more nearly. He also excelled in representing basso-relievos on vases of porphyry or marble, and in painting fruit and flowers; and many of the pictures of Rubens, Janssen, Crayer, and Jordaens were embellished with those various subjects by him: died 1671.

**GAAL** (Barent), born at Haerlem, 1650; studied under Philip Wouermans, and painted similar subjects; hunting parties, battles, horse fairs, road-side inns, &c. but inferior to Wouermans, both in drawing and in colouring; his touch is free, skies clear and pleasant, and perspective well kept: died 1671.

**GAAL** (Thomas), born at Termonde in 1739; settled at Middelburgh, and was one of the founders and directors of the academy of that city; he painted his own portrait, also birds and flowers with talent. J. Perkois received from him the first principles of the art. He died at Middelburgh in 1817.

**GAAL** (Peter), born at Middelburgh in 1770; received the first lessons of painting from his father, under whom he made some progress, he was afterwards the pupil of J. Perkois, and of the celebrated Schweickardt at the Hague: he visited London, Paris, and Germany, and then settled in his native city, where he painted portraits, landscapes, and animals, game alive and dead, and scenes of private life; all his compositions, the best connoisseurs say, are distinguished for nobleness of style and lightness in penciling. In 1808, in the exhibition at Amsterdam, he had the portrait of General Francis Monnet, surrounded by his staff, in full uniform; and a picture composed of cattle and sheep, of the natural size: he died at Middelburgh in 1819.

**GAAST** (Michael de), born at Antwerp in 1510; was admitted into the

Society of Painters in that city in 1558. All his pictures represent ruins of ancient Rome, ornamented with figures and animals.

**GABBIANI** (Antonio Domenico), born in Florence, 1652; studied under Subtermans and Dandini, and copied many pictures by Pietro da Cortona; also studied portrait painting under Titian and Tintoretto, and painted the portraits of the Grand Duke Ferdinand and the Princesses Violante and Anna Louisa; he painted many easel pictures, the principal of which are the Rape of Ganymede; Erminia alighting from her steed; a Repose in Egypt, and several altar-pieces; his greatest work being the Assumption of the Virgin, with the Apostles, larger than life; and San Filippo in the Church of the Oratorians: his design was correct, and his colour good, but his draperies formal and heavy; he generally selected for his easel pictures subjects in which he could introduce children, in which he excelled: died 1726.

**GABRIELLI** (Camillo), born at Pisa; studied under Ciro Ferri, and is said to have introduced the style of Pietro da Cortona to the artists of his own country; he painted both in oil and in fresco, and some of the latter are in the convent of the Carmelites at Pisa.

**GABRIELLO** (Onufrio), born at Messina, 1616; studied under Antonio Ricci, called Barbalunga, and afterwards under Pietro da Cortona; he next travelled to Venice for improvement, and on his return to Sicily, was much employed in the churches and convents, as well as for the nobility; he also painted portraits with great success: died 1706.

**GABRON** (William), born in Antwerp, 1624; went to Italy for improvement, and was much admired for his delicate imitation of gold and silver vases, cups and dishes, china and porcelain ware; also fruit, flowers, and insects, which he painted in a pleasing and natural style: died 1679.

**GADDI (Gaddo)**, born in Florence, 1239; his style is a mixture of the Greek with that of Cimabue, and one of his best pictures representing the Crucifixion, is in the Florentine Gallery: died 1312.

**GADDI (Taddeo)**, son of the above, born in Florence, 1300, received some instruction from his father, and afterwards from Giotto, whom he is said to have surpassed in colouring, and in the airs of his heads; his best picture, representing the Passion of our Saviour, is in the church of the Holy Ghost, at Arezzo: died 1352.

**GADDI (Agnolo)**, son of Taddeo, born 1324; studied under him, was assisted by Giotto, and painted in a similar style to his father, but somewhat superior. At Florence there is a Madonna by him, designed well, and ably coloured for the period: died 1387.

**GAELN (Alexander Van)**, born at Haerlem, 1670; studied under John Van Huchtenburg, and by copying the works of Wouvermans, Berghem, and other celebrated masters, greatly improved his touch; his usual subjects were huntings of the wild boar, stag or fox; he came to England and painted three battle-pieces, representing the engagements between Charles I. and Oliver Cromwell, and the battle of the Boyne; also the portrait of Queen Anne, drawn in a coach by eight horses, and attended by several of her nobles: died 1728.

**GAETANO (Scipio)**—See **PULZONE**.

**GAGLIARDI (Bartolomeo)**, born at Genoa, 1555; is said to have been a painter of history of some reputation, but we have no account of his works.

**GAGLIARDI (Cavaliere Bernardino)**, born at Citta di Castello, 1609; studied under Avanzino Nucci, and afterwards at Rome, from the works of the Caracci and Guido, and painted some altar-pieces and other works for the churches, of which the principal is that of St. Pellegrino in the church of St. Marcello at Rome: died 1660.

**GAINSBOROUGH (Thomas)**, born at Sudbury, Suffolk, 1727; a celebrated landscape and portrait painter; studied nature and painted English scenery in a manner peculiar to himself, and occasionally resembling Watteau, which he embellished with groups of children, or husbandmen with their horses and cattle, whose charming rusticity delights the eye; he painted portraits with considerable success, but failed in attempting those of Foote and Garrick, which he said was excusable, as they had everybody's face but their own, his works generally appear to have been produced without any effort; his subjects usually represent a rising ground, with a few figures sitting down, and some cattle grazing; but sometimes a single figure only, a cottage girl, shepherd boy, woodman, &c.; his scenes are usually in the woods of Suffolk. He frequently made copies of Rubens, Teniers, and Vandyck's pictures, which at first sight might be mistaken for originals: died 1788.

**GALANINO (Baldassare Alloisi)**, (called), born at Bologna, 1578; studied under the Caracci, and painted historical subjects for the churches at Rome, and at Bologna, but afterwards devoted himself to portrait painting; and in style, purity, of colouring, and boldness of relief, resembles Vandyck; he painted the portraits of many illustrious personages: died 1638.

**GALANTINI (Ippolito)**, called **Il Cappucino**, and sometimes **Il Prete Genovese**, born at Geneva, 1627; studied under G. B. Stefaneschi, and painted several pictures for the churches; one of which, the Tribute Money, in the Florentine Gallery, is considered his best performance: died 1706.

**GALASSI (Galasso)**, born at Ferrara, 1380: master unknown; painted a few pictures in fresco for the churches at Ferrara, most of which have been destroyed by the ravages of time; those still remaining, an An-

nunciation ; a Crucifixion ; and a Madonna, are the best : they are somewhat stiff in design, but well coloured.

GALEAS (Francis), born in Seville ; studied painting under Luis de Vargas, and worked in public and in private with esteem. *Palomino*, p. 280 : he died at the age of 54, in the year 1614.

GALEN (Thyman Van), a painter at Utrecht ; made himself advantageously known by a painting representing a grand Temple, that he placed in the hospital of St. Job at Utrecht.

GALEOTTI (Sebastiano), born at Florence, 1656 ; studied first under A. Gherardini, and afterwards at Bologna, under G. G. dal Sole, and executed some considerable works in fresco for the churches in Italy : died 1746.

GALESTRUZZI (Giovanni Battista), born at Florence, 1618 ; studied painting under Furini, and afterwards at Rome, in the Academy of St. Luke, but little is known of his works : died about 1678.

GALETTI (Filippo Maria), born 1664 ; a pupil of Ciro Ferri, painted numerous historical subjects and portraits, which were much admired for their neatness of penciling, and beauty of colouring ; his works are mostly in Florence : died 1742.

GALIEGOS (Ferdinand), an esteemed painter of Salamanca ; imitated Albert Durer so well that he is believed to have been his disciple ; in that city there is a great number of his works, as also in Portugal, the Marquis Don Louis de Meneses, Viceroy of the Indies, has a valuable painting by his hand, the subject is the Crucifixion of our Saviour, countersigned with his name : he flourished about the year 1580. *Palomino*, p. 239.

GALIZIA (Annunzio), of Trent, was a celebrated miniature painter, as was also his daughter, named Faith, who in miniatures and pictures kept to the

manner of the best painters of Milan : they flourished in 1600. *Lomazzo, idea del Tempio*, p. 163.

GALIZIA (Fede), born at Milan, 1616, the daughter of A. Galizia, a miniature painter ; painted history and landscape in a pleasing and finished style, resembling that of the Bolognese school, prior to the Caracci ; one of her best productions is Christ appearing to Mary Magdalen in the form of a Gardener.

GALLEGOS (Ferdinando), born at Salamanca in 1500 ; studied under Albert Durer, and imitated his style so closely that it was difficult to distinguish their works ; some of his productions are still at Salamanca : died 1550.

GALLI (Giovanni Maria), also called Bibiena, born in the Bolognese State, 1625 ; studied under Albano, whose graceful style he followed with some success ; also executed some large works for the churches in Bologna : died 1665.

GALLI (Ferdinando), also called Bibiena, born in Bologna, 1657 ; studied under F. Cignani : his skill in architectural and decorative painting was so great that there was scarcely a Sovereign in Europe who did not invite him to his court to paint the triumphal arches that were erected for the celebration of their victories ; he also painted many admirable pictures of architecture and perspective, views on a small scale, in which the figures were usually inserted by his brother Francesco, many of which are in the principal galleries in Italy : died 1743.

GALLI (Francesco), brother of Ferdinando, born at Bologna, 1659 ; studied first under Lorenzo Passinelli, and afterwards under Carlo Cignani ; he painted similar subjects to those of his brother, and was much employed at Rome, Genoa, Naples, and other cities in Italy, and also at Madrid : died 1739.

GALLI (Alessandro), Antonio and

Guiseppe, sons of Ferdinando Galli, painted history in the style of their father, and distinguished themselves in several of the Courts of Europe.

GALLIAZZI (Augustin), a Brescian painter, exhibited good judgment, with lightness and delicacy of colouring; he painted two pictures in the monastery of St. Peter, in the Olive Grove at Brescia. *Averoldi*, pl. 213.

GALLINARI (Pietro), called Pietro del Signore Guido, born at Bologna; was the favourite disciple of Guido Reni, in whose manner he painted a few historical pictures, which are said to have been retouched by Guido: died 1669.

GALLIS (Peter), a Dutch painter, born in 1633, lived at Enkhuysen till 1682, when he moved to Hoorn; he was an amateur painter of landscapes, fruit, and flowers, and other inanimate objects: he died in 1697.

GALLOCHE (Louis), born in Paris, 1670; was a scholar of Louis Boulongne; afterwards visited Italy, and on his return painted historical subjects: he painted the subject of Hercules restoring Alcestitis to her Husband; also the departure of Saul for Jerusalem: died 1761.

GALVAN (Don Juan), born in the kingdom of Arragon, 1598; went to Rome for improvement, and on his return to Spain painted history for the churches and other public edifices; a picture by him of the Trinity is in the convent of the Carmelites: died 1658.

GAMBACCIAN (Francis), a Florentine painter. This excellent artist painted many portraits, and was distinguished for his likenesses; he also painted several pictures for the new church del Carmine, the drawing worked to perfection, the colouring soft and lively, and the arrangement of the design most perfect.

GAMBARA (Lattanzia), born at Brescia, 1541; studied first under Antonio Campi, and afterwards under

Girolamo Romanino, and to the style of Campi added a rich tone of Venetian colouring, almost approaching Pordenone: he painted both in oil and fresco for the churches in Brescia and at Parma; and of the former his two best pictures are the Birth of the Virgin, and a Pieta: died 1574.

GAMBARINI (Guiseppe), born at Bologna, 1680, was a scholar of Lorenzo Passinelli, and afterwards of Gennari; he followed the style of the latter, both in his handling and colouring, but particularly excelled in the latter. His works may be found in several parts of Italy: died 1764.

GAMBERUCCI (Cosimo), born at Florence, flourished about 1610; was a scholar of Battista Naldini, and painted history for the churches in Florence, somewhat in the style of Annibale Caracci, one of which, St. Peter healing the Lame Man, is considered his best performance. There are many easel pictures by him in private collections.

GANDINI (Giorgio), called del Grano, born at Parma; is said to have been a disciple of Correggio, who occasionally retouched some of his pictures. Some of his works are in the churches at Parma, composed in a grand style, and beautifully coloured: died young in 1538.

GANDINI (Antonio), born in Brescia; studied under Paolo Veronese, whose style he followed with something of the manner of Palma. His works are chiefly in the churches at Brescia: died 1613.

GANDOLFI (Gaetano), born near Bologna, 1734; his principal works are the Marriage at Cana, and the Assumption of the Virgin, at Naples: died 1802.

GANDY (James), born at Exeter, 1619, died 1689; is said to have been a pupil of Vandyck, in whose style he painted portraits, most of which are in Ireland, and very little inferior to those of Vandyck, many of whose works he copied for the Duke

of Ormond so closely, that they were sold after the decease of that nobleman for originals. He left a son, William, who was also a portrait painter: his works were considered equal to those of his father.

GANGLIONI (Bartholomew), of Fano, of the academy of Pietro Facini, is referred to by Malvasia.

GARBIERI (Lorenzo), called Il Nipote, born at Bologna, 1580; was educated in the school of Lodovico Caracci, with whose style he combined the vigorous light and shade of Caravaggio. His subjects were usually of a sombre cast; massacres; martyrdoms; pestilence, and death; amongst others, the Plague of Milan, with St. Charles of Borromeo administering the Communion to the infected; the Martyrdom of St. Felicità and the Seven Virgins; the Death of St. Joseph; and a Crucifixion: he died 1654.

GARBIERI (Carlo), son of Lorenzo; painted history in the style of his father. His principal works were the Death of St. Mary the Egyptian; and the Assumption of St. Paolo.

GARBO (Raffaellino del), born in Florence, 1476; studied design under Filippino Lippi; went to Rome, and painted history both in oil and in fresco. His chief performance was a picture of the Resurrection, which is highly finished, and sweetly coloured: died 1534.

GARDNER (Daniel), born in Westmoreland; became a student in the Royal Academy, and through his acquaintance with Sir Joshua Reynolds acquired sufficient knowledge to enable him to become a fashionable portrait painter in a small size. He painted a picture of Philip Egerton, Esq., which he afterwards etched: died 1805.

GAREMYN (John), born at Bruges in 1712; learned design at the academy at Bruges, and had for his master in painting Louis Roons: he followed for some time the manner of

James Bernaer of Ypres, a painter of interiors, but changed to that of Matthias de Visch, when that painter returned from Italy in 1732. His easel paintings, and those for churches, that he left, are described by Octavius Delepierre of Bruges, in the "Galerie des Artistes Brugeois." He died in that city in 1799, aged 87 years.

GARGIOLLI (Francis), a Florentine painter; has distinguished himself in various works, in which the correctness of the drawing, the softness and delicacy of colouring, and agreeableness of manner, are admirable.

GARGIOLLI (Domenico), called Mico Spadro; born in Naples, 1612, a fellow student of Salvator Rosa, in the school of Aniello Falcone, and next to Salvator, his ablest disciple; painted landscapes and historical subjects, and also embellished the architectural views of Viviani Codagora with numerous small figures, in the style of Callot and Della Bella, correctly drawn, and touched with great spirit; he excelled in landscape, and his historical works are in the churches at Naples: died 1679.

GAROFALO (Benvenuto Tisio), called Garofalo, because he usually painted a gilly-flower in the corner of his pictures, born in Ferrara, 1481; studied successively under Panetti at Ferrara, Boccacini at Cremona, Baldini at Rome, and Costa at Mantua, and afterwards under Raffaele, whom he resembles in the expression of his heads, and the correctness of his design: painted both in oil and in fresco, in the latter of which his principal works are, the Resurrection of Lazarus; and the Murder of the Innocents; and in the former, the Adoration of the Magi: he also painted two landscapes for the Palazzo Zampieri at Bologna. His colouring is warmer than that of Raffaele; his Madonnas gracefully attired, and the heads of his old men dignified; his small pictures are very valuable, and

only to be found in the best collections : died 1559.

**GAROFALINO** (Giacente), born at Bologna, 1666 ; studied under Marc Antonio Franceschini, in whose style he painted history with tolerable success : died 1724.

**GARZI** (Lodovico), born at Rome, 1640, (sometimes called Lodovico Garzi Romano) ; studied under S. Bocalli, and afterwards in the school of A. Sacchi ; in correctness of design and elegance of form, not inferior to Carlo Maratti, and in colouring he appears to have united the sobriety of Sacchi with the splendour of Pietro da Cortona. He painted some fine pictures for the churches in Italy, the best of which represents the Assumption ; his figures are well designed, draperies natural, and groups of boys and angels particularly excellent : died 1721. His son Mario was instructed by him, and painted history in his style, but died young.

**GARZONI** (Giovanna). This lady was born at Ascoli, and flourished about 1630. She distinguished herself at Rome in painting flowers and portraits in miniature ; and at Florence she painted the portraits of some of the illustrious House of Medici, and several of the nobility : died 1673.

**GASCAR** (Henry), born in France ; came to England in the reign of Charles II., and was greatly patronized by the Duchess of Portsmouth. His best portrait was that of Philip, Earl of Pembroke, half-length, in Lord Pomfret's collection.

**GASPARINO** (Gaspere), born at Macerata, flourished about 1585, and was a disciple of Girolamo di Sermonetta, whose style he followed, but in a less finished manner. His best picture, representing St. Peter and St. John healing the lame Man in the Temple, is in the style of Raffaello : he also painted a fine picture of St. Francis receiving the Stigmata.

**GASPARINO** (Sebastiano), is said to

have executed several fine works for the chapel of Biagio in that city.

**GASPARS** (John Baptist), born at Antwerp ; scholar of Thomas Willeborts Boschaert ; visited England during the Civil War, and was much employed by General Lambert, and at the Restoration became an assistant to Sir Peter Lely, and afterwards to Sir Godfrey Kneller. The portrait of Charles II., in the hall of St. Bartholomew's Hospital, and another at Painters' Hall, were painted by him : died 1691.

**GASSEL** (Luc Van), born at Halmond ; was a good landscape painter in oil and in water colours ; it is believed that he lived at Brussels, and died at a very advanced age. His portrait, engraved by James Biuck, is in the collection of portraits of men who died before 1572, engraved by John Wirix.

**GASSEN** (Francis), a native of Castile ; painted much for the churches and for private individuals in Barcelona : he died in that city in the year 1658, at the age of 60. *Palomino*, tom. 2. p. 316.

**GAST** (Michael de), born at Antwerp, 1510 ; his pictures represent the Ruins and Vestiges of ancient Rome, embellished with figures and cattle, from which he is supposed to have visited Italy : died 1558.

**GATTI** (Abate Don Bartholomew della), was an illuminator of the highest reputation ; besides his works in the churches of St. Flora and St. Lucilla, in Arrezzo, his native place, he painted a Missal, which was presented to Pope Sixtus IV., in which was depicted Christ's Passion ; also other illuminations in the books of the choir of the church of St. Martin, in Lucca ; he painted also in large in several churches in his own country ; and also in Rome, in the chapel of Pope Sixtus, in emulation of Peter Perugino and Luca da Cortona : he flourished about 1455, and died in the year 1461. *Vasari*, tom. 1. p. 353.

**GATTI** (Bernardo), called Sojaro, born at Cremona; studied under Correggio, and is the nearest approach to his style of any of his pupils; amongst his best pictures are a *Reposo*; the *Nativity*; and a *Pieta*; in which the beauties of Correggio are displayed without the servility of a copyist; some of his large works at Parma and Cremona are admirable: died 1575.

**GATTI** (Gervasio), also called Sojaro, nephew of Bernardo, born at Cremona, flourished about 1578; studied the works of Correggio, and imitated his style very closely, of which his pictures of St. Sebastian, and the Death of St. Cecilia, afford a striking proof; he also adopted the style of the Caracci in some of his works with great success, and excelled as a portrait painter, in which he was much employed.

**GATTI** (Uriele), flourished about 1601; is supposed to have been brother of Gervasio, in whose style he painted, but somewhat inferior to him; he painted a picture of the Crucifixion for the church of St. Sepolcro at Piacenza.

**GATTI** (Tommaso), born at Pavia, 1642; studied under Carlo Sacchi, and afterwards visited Venice, and studied the works of the great masters of that school; and on his return, painted several pictures for the churches in Pavia with considerable reputation.

**GATTI** (Girolamo), born at Bologna, 1662; was a pupil of M. A. Franceschini, painted several works for the churches and palaces at Bologna; one of his best representing the Coronation of Charles V. by Pope Clement VII.: died 1726.

**GATTI** (Oliviero), born at Parma, 1598; was instructed in the art of painting by G. L. Valesio, but is only known as an engraver.

**GAUD**—See **GOUDT**.

**GAUDENZIO**—See **FERRARI**.

**GAULI** (Giovanni Battista), called Bacicio, born at Genoa, 1639; visited Rome, and under the instructions of Bernini and Mario Nuzzi da Fiori, rose into repute, and was much employed in painting history for the churches, the principal of which are, the Assumption of St. Francis Xavier; St. Anne kneeling before the Virgin and Child; and the Death of St. Saverio; he was distinguished also as a portrait painter, and is said to have painted the likenesses of seven Popes, all the Cardinals of his time, and many other persons of distinction: died 1709.

**GAVASETTI** (Camillo), born at Modena, flourished about 1625; painted historical works in fresco for the churches, one of which, at Piacenza, was considered by Guercino as the finest work in that city.

**GAVASIO** (Giovanni Giacomo), born in the Bergamese State, flourished about 1512, and painted history in the style of Giovanni de Bellini; one of which, in the church of St. Alessandro, at Bergamo, represents a Madonna and Child, with a group of angels; the other, St. Joseph and St. Elizabeth, is in a private collection.

**GAVASIO** (Agostino), supposed to have been the son of Giovanni Giacomo, also painted history for the churches, one of which, a Madonna and Child, is dated 1527.

**GAWDIE** (Sir John), born in 1639; studied under Lely, and painted portraits with some success.

**GAZZOLI** or **GOZZOLI** (Benozzo), born at Florence, 1400; studied under Giovanni Angelico da Fiesole, but is more like Massaccio in grandeur of architecture, beauty of landscape, and tasteful arrangement of composition, his historical designs being principally subjects from the Bible, in which he introduced a multitude of figures with excellent taste; in the great church at Pisa is one by him, representing Christ disputing with the Doctors;

he also painted portraits with considerable success: died 1478.

**GEBBO** (Andrea del), born at Milan, 1492; master unknown; painted historical subjects, designed with good taste, and well coloured: died 1551.

**GEEFS** (Aloysius), a sculptor and painter of history: was born at Antwerp in 1817, and died in Paris in the flower of his age in 1841; in 1837, his statue of Epaminondas dying, gained the prize at Brussels; and in 1838, at Ghent, he received a crown for his bas-relief of Belgium receiving from the hand of Industry the General Plan of the Railways: this chef-d'œuvre is in the Museum of that city. He went to Paris, where he obtained the same success, and received three medals from the Royal Academy. He handled the pencil with as much talent as he did the chisel. Among the great number of sketches he left, is one of the Crucifixion.

**GEEL** (John Van), a Dutchman, flourished about 1660; was the scholar of Metz, whose style he imitated so closely that it is difficult to distinguish their works; also painted sea-ports and marine views, highly finished and transparently coloured, with figures neatly penciled and well designed.

**GELEN** (Christian Van), born at Utrecht in 1755; pupil of James Maurer; painted portraits and made good likenesses, family pictures, and landscapes; he devoted all his latter days in giving lessons, and died at Utrecht in 1826.

**GEERAERTS** (Martin J.), born in Antwerp in 1706; was a painter of history, a director of the Academy, and died in the same city in 1791.

**GEIGER** (John Conrad), born in 1609; was a famous painter upon glass; many of his works were ordered by the Princes of Germany for presents to the King of France, to the Republic of Venice, and to the Grand Duke of Tuscany, besides making draughts of them for Conrad Mayer to engrave from, and which were

published: he died at a very advanced age. *Sandrart*, p. 244.

**GEINING** (Gerard), was a painter of history and portraits, and though an artist of merit his name is omitted in the work of Van Goul.

**GELARDINI** (Thomas), distinguished himself as a painter in a staircase that he painted for the Gerini Palace, and in several other paintings for the same noble family of Gerini, done from excellent designs.

**GELDER** (Arnold de), born at Dort, 1645; studied first under John Van Hoogestraeten, and afterwards under Rembrandt, whom he closely imitated in colouring, handling, and freedom of pencil, frequently laying on his colours in masses, and bringing it into form with the stick of his pencil; whilst to harmony of colour he sacrificed correctness of design and propriety of costume; and was most successful in portraits, some of which are attributed to Rembrandt; his principal works were, Bathsheba importuning David to appoint Solomon his Successor; Jacob blessing his Children; the Interior of a Jewish Synagogue; Solomon on his Throne; and the Sufferings of Christ in a series of twenty-two pictures: died 1727.

**GELDER** (Peter de), born in Holland; studied under Rembrandt, and imitated his style, but died young, about 1655.

**GELDERBLOEM** (Lawrence), was one of the best pupils of H. Van Eyck; it is said that he worked with his master on the picture representing the Lamb of the Apocalypse, so much admired to this day in the church of St. Bavon at Ghent; his other works are to be found in Italy.

**GELDERSMAN** (Vincent), born at Mechlin, 1539; painted history, and his best productions in the Cathedral of that city are Susannah and the Elders, and the Descent from the Cross, which are well designed and harmoniously coloured.

**GELDORP**—See **GUALDORP**.



GELEE (Claude)—See LORRAINE.

GELLIG (Jacob), born at Utrecht, 1636 : painted fish and still life, true to nature, but not very transparent in colouring ; he also painted portraits, but without much claim to merit.

GEMIGNANO (Vincenzio di San), born in Tuscany, 1490 ; visited Rome when young, and became the disciple of Raffaello, whose style he successfully imitated, and whom he assisted in some of his works ; also painted some pictures of his own composition for the public edifices : died 1530.

GEMIGNANO (Giacinto), born at Pistoia, 1611 ; studied at Rome under N. Poussin, and afterwards under Pietro da Cortona, and in composition and design resembles Poussin, but in colouring and architectural taste is more like Cortona ; he painted in conjunction with Camassei and Maratti ; in the Ducal Gallery at Florence, there is a picture of St. Leonardo by him which has been attributed to Guercino ; his works are chiefly in the churches and convents at Rome : died 1681.

GEMIGNANO, or GIMIGNANO (Lodovico), born 1644, son of Giacinto, under whom he studied, and painted history for the churches, chiefly in fresco, in which he excelled ; he was less correct in design than his father, but superior to him in colouring, and more spirited in his attitudes : died 1697.

GENEROLI (Andrew), of Sabina, painted the great altar-piece and the two side pictures in the church of St. John Colavita in Rome. *Ab. Titi*, p. 49.

GENGA (Girolamo), born at Urbino, 1476, died 1551 ; was a disciple of Luca Signorelli, whom he assisted in his works, and afterwards studied with Raffaello in the school of Pietro Perugino, and was chiefly employed as a coadjutor with Timoteo della Vite and Raffaello del Colle, in the public edifices at Rome and Florence ; he excelled in architecture and perspective, and the principal work of his own composition is a picture of the

Resurrection, in the church of St. Catherine at Florence.

GENGA (Bartolomeo), born at Urbino, 1518 ; son and disciple of Girolamo, in whose style he painted some historical pictures : died 1558.

GENNARI (Giovanni Battista), born near Ferrara ; was the brother-in-law and instructor of Guercino ; there is a fine picture by him of the Virgin attended by several Saints and Angels, at Bologna, in the style of Proccaccini, dated 1606.

GENNARI (Bartolomeo), born at Cento about 1589, also a relation of Guercino, whose style he rather emulated than copied in the expression of his heads, and the vigorous style of his colouring ; there is a fine picture by him of the Assumption of the Virgin at Bologna : died 1658.

GENNARI (Benedetto), born in Cento, 1633, the nephew of Guercino, whom he assisted in his works, and copied so closely that it is difficult to distinguish his copies from the originals ; he and his brother Cesare also copied Barbieris' works with such fidelity as to deceive the most intelligent. He visited France in the reign of Louis XIV., and painted several pictures for one of his palaces, also a portrait of the Duke of Orleans, which was greatly admired ; came to England, and was made painter to Charles II., whom he presented with a fine picture of Endymion Sleeping ; also to James II., whose portrait he painted, and in whose collection there were twelve of his pictures. His historical works are chiefly in the churches at Bologna, one of which representing a King receiving Baptism from St. Annian, is in the manner of Guercino : died 1715.

GENNARI (Cesare), born in Cento ; 1641, younger brother of Benedetto ; was also instructed by his uncle Guercino, whose style he followed with success, but not equal to his brother. He painted landscapes in fine taste, and his trees touched with great spirit ; also some original compositions for

the churches and convents at Bologna, the chief of which are, Mary Magdalen; Christ praying in the Garden; St. Apollonia; and a St. Niccolo: died 1688.

GENNARI (Lorenzo), also a scholar of Guercino, flourished about 1550; he painted history, and one of his best pictures is in the Cappucini, at Milan.

GENOELS (Abraham), born at Antwerp, 1640; was a scholar of James Backereel; at first he painted portraits, which do not possess any very great merit; but after studying perspective, under Firelans, he became one of the best landscape painters of his country; he resided at Rome several years, and made sketches of the surrounding ruins, the rocks, trees, skies, &c. as materials for future compositions, and on visiting Paris was employed by Le Brun to paint the backgrounds for his Battles of Alexander.

GENOVESE (Il Prati)—See STROZZI.

GENOVESINO—See CALCIA GUISEPPE.

GENTILE (called Luis Primo), born in Brussels, 1606; visited Italy when young, applied himself to portrait painting, and was employed by Pope Alexander VII., whose portrait he painted, also those of many other persons of distinction, which are excellently coloured and highly finished, without the appearance of much labour; also painted some historical works, in so different a style, with so free a pencil, and so boldly coloured, as to raise a doubt in many as to their being the production of the same master, one of which, representing the Crucifixion, is a striking proof of his talents in that branch: died 1670.

GENTILE (Thomas), an excellent designer and painter, has distinguished himself in public and in private works; amongst others, he has exceedingly well designed some pieces that are in the Royal Villa del Poggio at Cajano.

GENTILESCHI (Orazio), called Lomi, born at Pisa, 1563; studied under Aurelio Lomi, his half-brother; afterwards visited Rome, received some instruction from Agostino Tassi, whose landscapes he frequently decorated with figures, and painted several historical subjects for the churches and other public edifices; was invited to London by Charles I., for whom he painted the ceilings at Greenwich and some capital pictures: one of Mary Magdalen prostrate on the earth; another of an Holy Family, with the Infant at her breast, and Joseph resting his head on a Sack; also Lot and his Daughters. He painted likewise for Villiers Duke of Buckingham another Magdalen, and the Nativity. Most of the pictures painted by him for Charles I. are now in the Hall at Marlborough House: died 1647.

GENTILESCHI (Artemisia), born at Rome, 1590, was the daughter of Orazio, whom she accompanied to England, and painted some portraits of the nobility; also a fine picture of David with the Head of Goliath, for Charles I. After leaving England, she received some instruction from Guido, and studied attentively the works of Domenichino; her best productions in Italy are Judith with the head of Holofernes; and Susannah and the Elders, the latter of which is admired for its chaste colouring, and the beautiful design of the principal figure; in portraits she excelled her father: died 1642.

GENTILESCHI (Francesco), son of Orazio, by whom he was instructed. Studied afterwards under Domenico Sarzana or Fiaselli, and excelled in historical subjects: died about 1660.

GEORGET (John), an eminent painter on porcelain; his copy from Gros, of Charles V. and Francis I. visiting the Tomb of St. Denis, and the Dropsical Woman, from Gerard Douw, are admirable performances: died at Paris, 1823.

GEORGETTI (Anthony), a Roman

painter, is written in the catalogue of the Academicians of Rome in the year 1600.

**GERAMBERT** (Henry), with Pasquer Terselin, John de Briè, Gabriel Onnet, and William Dumeè, after the death of Francis I. were the first to bring to perfection the beautiful art of painting among French artists in France; they worked in union, under the direction of Ambrose du Bois. Their works are to be seen in the Louvre, the Tuilleries, at St. Germain, and at Fontainebleau: these skilful painters flourished about 1580. *Baldinucci*, sec. 4. p. 272.

**GERARD**—See **GARRARDS** (Mark).

**GERARDI** (Cristoforo), called dal Borgo St. Sepolcro, born 1500, was a self-taught artist, whose works having met the eye of Raphael del Colle, he took him under his care; he painted history, landscape, birds, beasts, and fishes equally well, and particularly excelled in grotesque; in conjunction with Giorgio Vasari, he executed several considerable works in fresco and in oil: died 1556.

**GERARTS** (Mark), born at Bruges in 1530, where he died in 1592; was a good painter of history, landscape, and architecture, he also engraved in mezzotinto.

**GERBER** or **GUERBIER** (Sir Balthasar), born at Antwerp in 1591; arrived at great eminence in miniature painting; he came to England in the reign of James I. with the celebrated Villiers Duke of Buckingham, and painted a number of portraits of the Royal Family, and of the principal nobility; and at the restoration of Charles II. prepared the triumphal arches for the celebration of that event: he died in 1667.

**GERICAULT** (John Louis Theodore Andrea), born 1792. This French artist was the pupil of Guérin, and painted historical subjects, the principal of which are the Wreck of the Medusa; the Village Forge; and the Wounded Cuirassier; died 1824.

**GERMYN** (Simon), born at Dort, 1650. Studied first under Godfrey Schalcken, and afterwards under Lodovick Smits, called Hartcamp, and painted fruit in a peculiar manner; but his pictures of that kind soon fading, he applied himself to landscape painting, which he practised till his death in 1719.

**GEROLA** (John), a painter of Reggio, was a scholar of the famous Correggio. He is noticed in the *Raccolta degli Uomini Illustri in ogni scienza*, p. 13, but no more is known of him.

**GERRARD** of Haerlem, born at Haerlem about 1460, was the disciple of A. Van Ouwater, and one of the first after Van Eyck who painted in oil, under whom he studied for a short time; his subjects were from sacred history, and his principal work was a Descent from the Cross, which is admired for correctness of design and beauty of colouring, in which he was superior to most artists of that period: died 1488.

**GERRARDS** (Gerard Pietersz Van), called Zyl—See **ZYL**.

**GESSI** (Francesco), born at Bologna, 1588, was one of Guido's ablest disciples, and most successful imitators of his style; his early pictures for suavity of colour and delicacy of pencil nearly approach the excellence of that great master, and abound in the churches of Bologna, and other cities in Italy: died 1649.

**GESSNER** (Solomon), born at Zurich, 1730, was the son of a bookseller, and practised occasionally as a painter, but is better known as an author: died 1788.

**GESTELE** (Mark Van), painted in concert with John Van Coudenberghe, a picture for the church of Roselede in 1430, and in 1445, another grand picture for the church of St. Martin at Courtray.

**GHEDINI** (Guiseppe), born at Ferrara, about 1710, was a disciple of

**Giaccomo Parolini**, painted several good pictures for the churches there, the principal of which is the *Miracle of the Loaves and Fishes*: died about 1770.

**GHEEST** (Wybrand de), born at Friesland about 1591, visited Italy, and made sketches from the principal statues and works of the most celebrated masters, returned to Holland and painted history with considerable reputation: died 1643. There was also another artist of that name, who lived at Antwerp, and died there about 1670; he is said to have painted history, but we have no description of his works.

**GHEEST** (James de), born at Antwerp, 1570, died 1612, is said to have been a reputable painter of history, but we have no further account of his works.

**GHEIN**—See **GHEYN**.

**GERARDI** (Cristoforo), called *Docenno*, born 1500, at Borgo St. Sepolcro. Studied under Raffaellino dal Colle; painted both in oil and fresco, but principally the latter, and assisted Vasari in some of his works; one of his best pictures is the *Visitation of the Virgin to St. Elizabeth*: died 1552.

**GERARDI** (Filippo), born at Lucca, 1643. Studied first under his father, Bastiano Gherardi, and afterwards at Rome, under Pietro da Cortona, then visited Venice to improve himself in colouring. Several of his works are in the churches at Lucca; he also painted two pictures of the *Battle of Lepanto* and the *triumph of Marc Antonio Colonna*: died 1704.

**GERARDINI** (Alessandro), born in Florence, 1655, was the disciple of Alessandro Rosi, and a reputable painter in oil and in fresco; his principal works are a *Crucifixion*; and the *life of Alexander*: died 1723.

**GERARDO** (dalle Notti) — See **HONTHORST**.

**GHEYN** (James), born at Antwerp, was instructed in design by his father,

an engraver; he afterwards visited Italy, and studied under Tempesta, and painted landscapes and flowers with some reputation: died 1630.

**GHEZZI** (Sebastiano), born near Ascoli, was a scholar of Guercino, and painted history with some reputation; one of his best pictures is *St. Francis receiving the Stigmata*.

**GHEZZI** (Guiseppe), son of Sebastian, born 1634. Studied first under his father, and afterwards under Pietro da Cortona, whose style he adopted, and painted history for Pope Clement XI.: died 1721.

**GHEZZI** (Cavaliere Pier Leone), born at Rome, 1674, son of Guiseppe, by whom he was instructed, and whom he soon excelled; painted some historical works in conjunction with Gazzi, Trevisani, and Suti, for Benedict XIV. but was chiefly celebrated for caricature; he occasionally painted portraits, which will bear comparison with the best of those days: died 1755.

**GHIBERTI** (Lorenzo de), born in Florence, 1454; painted history, and is said to have obtained considerable reputation for the grandeur of his design: died 1528.

**GHIGI** (Teodoro), or Teodoro Mantuano, flourished about 1450, was a scholar of Giulio Romano, and one of his ablest disciples; he was employed after the death of Romano in finishing those works which he had left imperfect.

**GHILART** (Adam), of Antwerp, was a celebrated marine painter.

**GHIRLANDAIO** (Domenico), called Corradi, born in Florence, 1449, was a disciple of Alessio Baldovinetti, painted historical subjects, in which he usually introduced portraits after the life, and was fond of designing the antiquities of Rome, the baths, columns, amphitheatres, &c, which he designed with the greatest precision; his principal works are the *Resurrection*; and the *Wise Men's Offering*: died 1493.

**GHIRLANDAIO** (Rodolfo), nephew

of Domenico Ghirlandaio, born in Florence, 1485; studied under him, and afterwards at Rome, under Raffaello and Buonarroti, and also under Bartolomeo di San Marco, and assisted Raffaello in one of his pictures of the Virgin and Child. Some of his early productions are in the dry style of Perugino: died 1560.

GHIRLANDAIO (David), a Florentine painter, the brother and scholar of Domenico Ghirlandaio, both painted and worked in Mosaic for his own city and for France: he died in the year 1525, at the age of 74. *Vasari*, par. 2. lib. 2. p. 23.

GHIRLINZONI (Horatio), of Modena, in painting and in sculpture appeared so excellent that Alphonse II. favoured him much, and employed him in Ferrara all his life: he died in the year 1617. *Vidriani*, p. 98.

GHISI (Giovanni Battista Britani), called Mahtuano, born at Mantua about 1500, was the disciple of Giulio Romano, but is less known as a painter than as an engraver.

GHISLANDI (Domenico), born at Bergamo, flourished about 1665; painted architectural views, and occasionally historical subjects in fresco.

GHISLANDI (Fra Vittore), called Fra Paoletto, son of Domenico Ghislandi. Studied under Sebastian Bombelli, and by an attentive study of Titian's works, became celebrated as a portrait painter; he also attempted history, but without much success: died 1743.

GHISOLFI or GISOLFI (Giovanni), born at Milan, 1623. Studied first under Girolamo Chignolo, then under Antonio Volpini, and was greatly indebted to Salvator Rosa for his taste and method of penciling, visited Rome, and designed from the remains of antiquity, ruins of ancient structures, columns, &c. which he introduced into his own compositions, and embellished with figures suitable to his subjects; his buildings were magnificent, and perspective well kept, figures judiciously

disposed, and colouring harmonious. He painted some historical pictures and altar-pieces, but excelled in perspective views and sea-ports: died 1683.

GHISSONI (Ottavio), born at Sienna, visited Rome, and studied under Cherubino Alberti, and at Genoa in 1610, under Salimbene, and painted some fresco works for the public edifices there, well coloured, but deficient in composition and design.

GHITI (Pompeo), born near Brescia, 1631. Studied under Ottavio Amigoni, and at Milan, under G. B. Discepoli, and on his return to Brescia executed several works, both in fresco and in oil, correct in design, but tame and spiritless in colouring.

GHIZZI (Andrea), born at Bologna, 1570. Studied under Massari and Dentone, and excelled in painting architectural and perspective views: died 1618.

GIACINTO (Il Cavaliere), born at Populi in Naples, was a disciple of Massino, under whom he acquired the reputation of being one of the best painters of history of that period: died 1684.

GIALDISI (N.), born at Parma; painted vases, flowers, fruit, carpets, books, musical instruments, and other objects of still life, with admirable fidelity of form and colour: died about 1730.

GIAMPELLI (Agostino), born at Florence about 1578, visited Rome, and was much employed by Pope Clement VIII.: died 1640.

GIANETTI (Filippo), born at Messina, in Sicily. Studied under Casembrot, and painted landscape in so bold a style as to acquire the appellation of the Luca Giordano of landscape: flourished about 1685.

GIAQUINTO (Corrado), born at Molfetta. Studied first under Francesco Solimene, and afterwards under Sebastian Conca, whose style he followed. His best works are in fresco,

and chiefly at Rome: flourished about 1750.

GIAROLA or GEROLA — See COPPA.

GIBERTONI (Paolo), born at Modena, flourished about 1760; painted grotesque subjects in fresco, into which he introduced little animals of every description, touched with great spirit; he also painted landscapes of considerable merit.

GIBERTONI (Joseph), born in Lucca, studied painting with good success under Anthony Franchi; he coloured in good taste, but he had a higher genius for landscape painting, and similar works beautifully enriched. He died in the year 1769, at the age of 75, in the hospital of Pisa.

GIBSON (Richard), called the Dwarf, born in Cumberland, 1620. Studied under De Cleyne, and improved his talent by copying many of Lely's portraits; he was page to King Charles I. whose portrait he painted; also that of Oliver Cromwell, several times: died 1709.

GIBSON (William), nephew of Richard, born 1644, was eminent as a miniature painter, but his chief excellence lay in his copies of Lely's portraits; he drew the portraits of several persons of rank: died 1702.

GIBSON (Edward), relation of William, painted portraits in oil and in crayons, but died young.

GIL (Philip), born in Valladolid; studied painting in the school of John Vander-Hamen, in Flanders, and returned to his own country rich in knowledge of his art; he painted well in fresco and in oil, and his portraits were not only good likenesses, but well painted and perfectly good in design. He died in the year 1674, aged 60: his designs, which he left his heirs, sold for a good sum.

GILARDI (Pietro), born at Milan, 1679, was instructed in the art by Federico Bianchi, then studied under M. A. Franceschini, and afterwards Giovanni Gioseffo del Sole; painted

history with great reputation, and excelled in large fresco works, such as cupolas, vaults, and other extensive operations, which are not less esteemed for the ingenuity of the composition than for the tenderness and harmony of colours.

GILARTE (Matteo), born at Valencia, 1647, was a scholar of F. Ribalta, and an eminent painter of history, both in oil and in fresco; his principal works are Esther and Ahasuerus; Jacob wrestling with the Angel; St. Dominic; and the Miracle of the Loaves and Fishes: died 1700. His works are chiefly in the churches at Valencia.

GILES of Antwerp—See COIGNET.

GILES or GYLES (Henry), an English painter on glass, of whom little is known except that he practised at York from 1640 to 1700, and painted the east window of University College, Oxford.

GILIOLI (Giacinto), born at Bologna, 1584, entered the school of the Caracci, and painted history with some reputation. His principal works are David, with the Head of Goliath, and the Death of St. Joseph: died 1655.

GILLARDINI (Melchior), born at Milan, was a pupil of G. P. Crespi, called Il Corado, whose imperfect works he finished after the decease of Crespi; also painted several grand pictures for the churches, the principal one of which is a St. Catherine: died 1675.

GILLEMANS (N.), born in Antwerp, 1672; painted flowers and fruit, and excelled in grapes; he usually painted his objects under the natural size, and highly finished, but without much effect.

GILLINGERO, a painter of Berlin, in the service of the Elector of Brandenburg; painted on canvas and in fresco after the manner of Sir Anthony Vandyck, but his pen was superior to his pencil, having, by a great diversity of character, obtained great fame by

it in the opinion of the best judges. *Sandart*, p. 384.

GILLIS (James), born at Utrecht in 1636; painted landscapes very well, and excelled in river fish. He died in Holland in 1688.

GILLOT (Claude), born at Langres, France; studied under J. B. Corneille. His usual subjects were fauns, satyrs, and grotesque pieces, neatly handled and well coloured, but he is better known as an engraver: died 1722.

GILPIN (Sawrey), born at Carlisle, 1733. Amongst his historical compositions, his *Triumph of Camillus*; *Election of Darius*; and the *Story of Phaeton*, are no mean specimens of talent; but his genius led him to designing of animals, in which he excelled, and his horses are the most correct and spirited in drawing that ever the art produced; his principal picture, a *Group of Tigers*, is in the possession of Samuel Whitbread, Esq.: died 1807.

GINASSI (Caterina), born at Rome, 1590. This lady studied painting under Giovanni Lanfranco, after whose designs she painted the whole of the pictures in the church of the convent of St. Lucia at Rome: died in 1660.

GIOGGI (Bartholomew), a Florentine painter in the time of Buffalmacco. He was not only excellent in painting, but was also very facetious, and abounded in repartee, as referred to by Franco Sacchetti in his 170th novel.

GIOLFINI (Paul), a Veronese painter, flourished in the 14th century; some of his frescoes are preserved which shew a good manner and agreeable colouring, they were done at a time when painting only commenced its advances in beauty and good taste, and therefore deserve to be highly prized.

GIOLI (Hyacinth), painted in the church of St. Mathias, in Bologna, the *Death of St. Joseph*.

GIONIMA (Simon), born in Padua, in 1656, son of Francis, a Dalmatian

painter, was taken to Bologna and taught painting by Cesare Gennari, and afterwards lived in Vienna, where he was never in want of employment.

GIONIMA (Antonio), born 1697 at Padua; studied first under his father Simone Gionima, and afterwards under Aureliano Milani; painted several altar pictures for the churches in and about Bologna with considerable reputation: died 1732.

GIORDANI (Luca), called Luca *fa Presto*, born at Naples, 1632; died 1704; studied first under Ribera, called *Spagnoletto*, afterwards visited Rome and assisted Pietro da Cortona in some of his works; next visited Venice and studied the works of Titian and Paolo Veronese; he made designs from the works of Raffaele, Giulio Romano, Michael Angelo, and others, and copied Bassan and Titian so closely, that many of his works are taken for originals; many of his pictures are also imitations of Tintoretto and Guido, and he appears by his frequently copying those masters to have formed a style that partook of the manner of each and all of them. At Milan are several heads by him in the various styles of the different Italian masters, particularly one of St. Gregory in the style of Guido; but his principal work is an altar-piece at Naples representing the *Fall of Lucifer*, which is grandly composed and brilliantly coloured; his *Martyrdom of a Saint*; *Perseus and Demetrius*; and *Seneca in the Bath*, are also fine specimens of his extraordinary talent; he is said to have painted almost as many pictures as Tintoretto.

GIORGETTI (Giacomo), born in 1610 at Assisi; was the disciple of Lanfranco, under whom he became a reputable painter of history, chiefly in fresco, the principal of which are in the churches of his native place: died 1670.

GIORGIONE (Giorgio), called *Barbarelli*, born at Castel Franco, in the Frioul, 1478; studied under Giovanni Bellini, and carefully studied and de-

signed from the works of Leonardo da Vinci; in his carnations he sometimes approached the purity of Correggio, and by uniting the style of Titian and Paolo Veronese he produced that admirable blending of tints that forms the charm of Venetian colouring; he also painted in the style of Guido and Bassan; he painted many grand compositions in fresco, most of which have perished; but many of his oil pictures are to be found in the churches at Venice, Treviso, and Milan, the chief of which are Christ bearing his Cross; St. Mark allaying the Tempest; and Moses taken from the Nile. He frequently painted portraits at half-length, amongst which, those of the Doges Loredano and Barbarigo are excellent, and in the Palazzo Sagredo at Venice, there is one painted in a grand style; he sometimes indulged in sanguine tints, but in general simplicity characterises his colouring: died 1511.

GIOTTI, sometimes called Ambrogio, and sometimes Giotto di Bondini, was born near Florence in 1276, and was instructed by Cimabue, whom he soon surpassed, and quickly divested himself of the stiffness and formality of the Greek painters; he was correct in design, and blended his tints with a peculiar softness, and the airs of his heads are finely expressed; he was the first artist who gave to his portraits an air of truth and resemblance; he painted the portraits of Clement IV. and of Dante; at Padua are several pictures in fresco, of which the Crucifixion, and Casting of Lots for Christ's Vesture are the best, but the naked figures are very inferior to the others.

GIOTTINI (Tomaso) — See STEFANO.

GIOVANNI (George de St.), born in Haerlem; studied painting under Albert Vaunater, and was much superior to his master. Albert Durer went purposely to visit him, declaring he was born a painter: few of his works are now to be met with,

having died at the age of 28; he lived about 1510. *Baldinucci*, p. 154.

GIOVANNI (John de St.), (a place in the States of Florence), went to Rome and painted after the manner of Cherubini Alberti and of Sandrini, and found full employment, more particularly in fresco: he died at an early age in his own country. *Baglioni*, p. 314, and *l'Eloge* 12. tom. 9. p. 49.

GIOVANNI (da San Giovanni)—See MANNOZZI.

GIOVANNINI (Giacomo Maria), born at Bologna, 1651; studied under Antonio Roli, and painted some pictures for the churches there, the most esteemed of which is the Magdalen worshipping the Cross.

GIOVANNINI (Carlo), born at Bologna: flourished about 1710, and painted history for the churches there, amongst which those most esteemed are, St. Anne teaching the Young Virgin to Read; Christ giving the Keys to Peter; Adam and Eve driven out of Paradise.

GIOVANNINO (del Pio)—See BONATI.

GIOVINONE (Girolamo), born at Vercelli about 1520; painted an altarpiece for the convent of St. Augustine in Milan, representing the Resurrection, composed in a grand style.

GIRANDOLE—See BUONTALENTI.

GIRODET-TROISON (Aime Louis), born at Montargis, France, 1767, was a pupil of David. At thirteen years of age he painted the portrait of his father, and at twenty-two gained the highest historical prize; visited Rome, and whilst there produced two excellent pictures of Endymion Sleeping, and Hippocrates refusing the Presents of Artaxerxes; on his return to France he rose to the greatest eminence in his profession, his scene of the Deluge obtained the premium for the best picture on historical painting: died 1824.

GIRON (Monsieur), a French painter of landscapes, replete with forests,



hills, lakes, seas, waterfalls, plains, and trees, well distinguished in their sorts; he was much admired in Venice, where he lived and painted. *Boschini's Poems*, p. 545.

GIRTIN (Thomas), born in London, 1773, was first a pupil of Mr. Fisher, and afterwards of Mr. Dayes, but made nature his model, and was one of the most admired painters in water colours of his time; his pictures usually represent the rich scenery of the Midland Counties; he also painted two pictures in oil, one was a view in Wales, and the other a Panoramic View of London; his last and best drawings were Views of Paris: died 1802.

GISBRANT (John), a native of England, lived a long time in Lisbon, where in the church of St. Magdalen, he painted the picture for the high altar, well designed and painted. He lived in Lisbon in 1680.

GISMONDI (Paolo), called Paolo Perugino, was born at Perugia, and studied under Pietro da Cortona; painted history with some reputation in oil and in fresco; some of his best works are in the churches at Rome: flourished about 1668.

GISOLFI (Giovanni)—See GHI-SOLFI.

GIUGNI—See ZUGNI.

GIUNTALOCCHIO (Dominic), of Prato, was a scholar of Nicholas Soggi, with whom he was a favourite, and was taught by him architecture, painting, and portraiture. When at Rome the Portuguese Ambassador recommended him to Don Ferrante Gonzaga, Viceroy of Sicily, for whom he worked in fortifications, machinery, and paintings; after the death of Gonzaga he returned to Italy, and settled ten thousand scudi of the riches he had gained to found a school for young students in painting: he shortly after died at an advanced age. He flourished about 1560. *Vasari*, par. 3. lib. 1. p. 202.

GIUSTI (Antonio), born at Florence,

1624, studied first under Cesare Dandini, and afterwards under Mario Balassi, painted landscapes, animals, and history with equal success, the figures correctly designed and admirably coloured: died 1705.

GLAUBER (John), born at Utrecht, 1646, became the disciple of Nicholas Berghem, and spent some years in studying and copying the works of the best painters in Italy, particularly Gaspar Poussin; also one year at Paris with Picart, a flower painter, and two years at Lyons with Andrew Vander Cabel. His taste and manner is entirely Italian, his scenes usually from the charming views in the environs of Rome or near the Alps, the colour warm, invention fertile, and pictures, though exquisitely finished, not laboured, yet every species of trees and plants may be distinguished by the accuracy of their leafing; many of his pictures are in the style of Gaspar Poussin; Glauber usually painted the landscapes and Laiesse the figures: died 1726.

GLAUBER (John Gottlieb,) brother of John, born at Utrecht, 1656; studied under his brother, and also at Paris under Jacob Knuyf, an architectural and landscape painter of considerable reputation; afterwards visited Rome and Venice, designing from nature and copying the best pictures of the most eminent masters; his landscapes are generally taken from nature, and the scenery is pleasing and well chosen; his cabinet pictures, though possessing great freedom, are delicately penciled, and are frequently mistaken for the works of his brother; he frequently painted sea-ports in the manner of Knuyf, likewise pictures of architecture adorned with figures, well disposed, correctly designed, and in colouring brilliant and natural, and the Italians gave him the name of Myrtillo, on account of the pastoral subjects in which he delighted: died 1703: he also painted large pictures, one of which, in the palace of the Prince of Orange at

Loesdyck, is embellished with figures by Lairese.

GLAUBER (Diana), sister of John and Gottlieb, born at Utrecht, 1650; studied under her brother John, and became eminent as a portrait painter; she also designed historical subjects: died 1720.

GLUME (J. G.), said to have been a native of Germany, and a painter, who flourished about 1760, but no account is given of his style.

GNOCCHI (Pietro), flourished at Milan about 1600; was a scholar of Aurelio Luini, whom he greatly excelled in correctness of design and elegance of expression. One of his best pictures is an altar-piece at Milan representing Christ giving the Keys to St. Peter.

GOBBIO (Roderic), an illuminator of the school of John Cimabue; was a friend of Giotto and of Dante, who has repeatedly celebrated him in his poems; he painted the books in the Pontifical Choir, and died in 1330. *Baldinucci*, sec. 1. p. 55.

GOBBO (Pietro Paolo)—See BONZI.

GOBBO (Andrea), or Andrea Solari, commonly called Del Gobbo, born at Milan, about 1470; was the contemporary of Correggio, and celebrated for the neatness of his pencil, and his agreeable colouring; he also finished very highly. One of his best pictures, the Assumption, is at Pavia: died 1527.

GOBBO (Del)—See SOLORI.

GODDYN (Peter), born at Bruges in 1752; gained, at the age of twenty, the first prize in the first class for design; he then went to Italy, and in 1782, obtained at a meeting of painters, which took place at Parma, a medal of the value of fifty ducats; he chose for his subject an episode in the Trojan war, the moment where Sinon counsels the Trojans to bring the wooden horse within the walls of their city. In 1784, he returned to his native city, where he had a brilliant reception; out of gratitude for which,

he painted two allegorical pictures of Geometry, and of the Mathematics, and offered them to the city.

GODEWYCK (Margareta), born at Dort, 1627; was the pupil of Maas, and painted landscapes in a pleasing style, diversified with rivers, groves, cascades, &c.; also flower pictures, and possessed the talent of executing similar subjects in needlework with considerable reputation: died 1677.

GODYN (Dionysius), born at the Hague, was a pupil of John de Baan; he painted historical subjects at Rome.

GOEBOUW (Anthony), born at Antwerp, 1625; visited Rome, and on his return to Antwerp, painted some historical pictures with considerable reputation, but excelled in rustic sports and festivals, which he painted in the style of Teniers and Ostade: his works are scarce and highly prized.

GOEDAERT (John), a Dutchman, born at Middelburgh, 1618; excelled in flowers, fruit, birds, and insects, which he designed from nature, and with astonishing fidelity: died 1668.

GOEIMARE (John), was a Flemish historical and landscape painter; his landscapes, ornamented with animals, are highly finished, but touched perhaps a little too elaborately: he lived about the commencement of the 17th century.

GOES (Hugo Vander), born at Bruges, about 1405; studied under Van Eyck, painted history with considerable reputation: the heads of his females are particularly graceful, and his penciling inexpressibly neat, particularly in his picture of David and Abigail; there is also a Holy Family by him, in which the head of the Virgin is peculiarly fine; also a Descent from the Cross; a Resurrection, and a Transfiguration, which are highly commended; the foregrounds of his pictures are usually embellished with plants and pebbles in a curious manner: died about 1480.

GOESTELINE (William), a native of Brussels, lived at Grammont in 1463 ; where he exhibited in the church of St. Nicholas at Ghent, an altar-piece, which was purchased by a person named Ganshoore, for 14 livres de gros.

GOETZ (Gottfried Bernard), born in Moravia, 1708 ; studied first under Eckstein, and afterwards under J. G. Bergmuller, but we have no account of his works as a painter.

GOLTZ or GOLTZIUS (Henry), born at Juliers in 1558 ; was instructed in design by his father, a painter on glass, and afterwards by Jacques Leonhard ; visited Rome, studying and designing from the finest antiques, and also from living subjects ; became a perfect master of the anatomy of the human figure, and excelled in the nude ; he painted numerous pictures, one of which, representing Danaë, Mercury, and an old Woman, are highly spoken of : his colouring is clear, but cold ; and he possessed the art of giving a peculiar glazing and transparence to his pictures, which heightens the effect ; but he is more known as an engraver : died 1617.

GOLTZ or GOLTZIUS (Hubert), born at Vanloo, 1520 ; was the son of an obscure painter, who placed him under Lambert Lombard, who put him to copy some designs which he had made from celebrated remains of antiquity ; but it does not appear that he made much progress, and his works are little known : died 1583.

GOMEZ (Vincente Salvador), born at Valencia, about 1645 ; was a scholar of Espinosa ; painted history in fresco, and was equally successful in landscape, animals, and architectural views.

GOMEZ (Ferdinand), a Portuguese painter ; worked in good taste for the churches in Lisbon, and different parts of the kingdom. He lived about 1580.

GOMEZ (John), a Spaniard ; painted from the designs of Peregrine Ti-

baldi in the church of St. Lawrence in the Escorial ; and likewise painted the Triumph of St. Orfola in company with the Virgin. *Mazzolari*, p. 156.

GOMEZ (Sebastiano), was a servant of Murillo, whose works he studied attentively, and after the death of his master, painted some pictures for the churches at Seville, two of which, the Virgin and Child ; and the Flagellation of Christ, are highly commended.

GONDOLACH (Matthew), of Cassell, entered the famous Academy of Painting at Prague, and by his lively and inventive genius gained the highest praises from the Virtuosi of that School ; he entered into the service of the Emperor, and enjoyed many advantages and favours in the Imperial Court, where he died in 1651. *Sandart*, p. 317.

GONZALEZ (Andrew), a painter of Lisbon ; studied under D. Giullio, (a Genoese painter, long settled in Lisbon, where he died), and upon being left free, practised not only for the Court, but for the churches also, where he worked in so free and correct a style, that if he had studied in Italy, he would have been superior to all the painters of his nation ; he possessed wonderful skill in painting figures and animals from nature. The Duke of Cadaval has a large picture by him containing figures and animals, drawn from nature in the most masterly and spirited manner.

GONZALEZ—See COQUES.

GONZALEZ (Bartolomeo) born at Valladolid, 1654 ; was a scholar of Philip Caxes, and painted history and portraits, in the latter of which he excelled, and was employed by Philip III. to paint the portraits of the different branches of the House of Austria : died 1627.

GONZALEZ DE VEGA (Diego), born at Madrid, 1622 ; studied under F. Ricci, whose manner he followed ; and painted several pictures for private

collections; he designed well, and coloured admirably: died 1697.

GONZALEZ (Pedro Ruiz), born at Madrid, 1633; studied under Antonio Escalante, whose manner he quitted for the bolder style of D. Juan Carrenho, and in colouring approached near unto Titian and P. Veronese; his principal works are a Nativity; the Death of St. Joseph; Christ before Pilate; and the Entombing of Christ: died 1709.

GONZALEZ (Juan Giacchinetti), called Il Borgognone dalle Teste, born at Madrid, 1630; studied to imitate Titian, and excelled in portrait painting, in which he was much employed; his works are chiefly at Brescia, and at Bergamo: died 1696.

GOOL (John Van), born about 1750; resided at Amsterdam, and painted landscapes with cattle, in which he attempted the style of Paul Potter, but is a very humble imitator; in drawing not very correct, although his penciling is neat and clean, but greatly deficient in the admirable expression of truth and nature, which distinguish that great master.

GORTZIUS (Gualdorp), born at Louvaine, 1553: studied first under Francis Franck, and afterwards under Pourbus, and painted history and portraits with some reputation: died 1611.

GOSWIN (Gerard), born at Liège in the 17th century; was a famous painter of flowers and fruit; his paintings were very recherches at Rome and at Paris. Louis XIII. named him Professor of Design to the Dauphin, afterwards Louis XIV., but he preferred returning to his native city, where he formed a friendship with Bertholet, Flémalle, and Gerard Doufflest, with whom he painted in conjunction. He died at a very advanced age.

GOTTI (Baccio), a Florentine, scholar of Rodolpho Ghirlandaio; went into France, and served Francis

I. He flourished about 1530. *Vasari*, p. 3. lib. 1. p. 10.

GOTTI (Vincenzo), born at Bologna; studied under Denys Calvart, together with Guido, whom he accompanied to Rome, and afterwards visited Naples, and painted upwards of 200 pictures for the churches in that city: died 1636.

GOUBEAU (Francis), a painter of Autwerp, and a disciple of William Baur; distinguished himself by representing his subjects a little more elevated, and with a better relief than his master, and it is said with better taste than Bamboccio, or than Miel. He was master of Nicholas Delaguillicre.

GOUDA (Cornelius Van), born at Gouda, in Holland, 1510; studied under Martin Hemskereck, whose manner and style he imitated very closely: died 1550.

GOUDT or GAUD (Henry Count Van), born at Utrecht, 1585; visited Rome, and studied in the Academy of St. Luke, designing after the living model, as well as the antique.

GOUPY (Joseph), born at Nevers, in France; came to England, was patronized by Frederick Prince of Wales, and painted landscapes much in the style of Salvator Rosa: died 1763.

GOYEN (John Van), born at Leyden, 1596; studied successively under Schilperoot, John Nicolai, and Esaias Vandervelde, and painted landscape, cattle, &c.; views in Holland, on the banks of rivers, with boats full of figures, neatly drawn, and generally with a town or village in the distance; also peasants ferrying over cattle, or going to market; and fishermen drawing their nets. His pictures frequently have a grayish cast, the colours having flown, and some are occasionally a little too yellow; but his best works are remarkably transparent, and the different objects on the banks are beautifully reflected in the water; they are very scarce

and highly valued. He occasionally painted marine views, and the sea-ports of the Low Countries: died 1656.

GOZZOLI—See GAZZOLI.

GRAAF (John), born at Vienna, 1680; studied under Van Alen, and painted markets and fairs, &c. in the style of Bamboccio, in which he introduced numerous figures, with horses and other animals; had also a good taste for landscape: died 1734.

GRAAT (Barent or Bernard), born at Amsterdam, 1628; studied under his uncle, an animal painter, known as Master John; and afterwards designed from nature, spending his time in the fields to watch the varied changes of the atmosphere at different hours of the day, and imitating the manner of Peter de Laer, in his animals, trees, and rural scenery; afterwards studied history, designing from the works of the ancient masters, and also from living models, and painted portraits with considerable success. One of his best pictures of historical composition is David and Bathsheba: died 1709.

GRAAW—See GRAUCO.

GRACE (Mrs.). This lady was eminent as a portrait painter, by which she realized a large fortune; she was also an occasional exhibitor of historical pictures at the Royal Academy; and in 1767, produced her best work of that description, the subject being Antigonus, Seleucus and Stratonice: died about 1786.

GRACHT (James Vander), was a painter, and author of a work of anatomy for the use of painters, sculptors, and engravers, which was published at the Hague in 1634.

GRACHT (Gommarus Vander), born at Malines in 1690, was a pupil of Raphael Van Cosis; he painted easel pictures, and usually chose scenes of private life for his subjects.

GRAHAM (John), born in England, but who passed the greatest part of

his life in Holland; had for his masters Matthew Terwesten and Arnold Houbraken; he went to Paris, London, and Italy, to complete his studies, and returned to the Hague, where he painted historical subjects.

GRAMMATICA (Antiveduto), born near Rome, 1571; was a disciple of Domenico Perugino, under whose tuition he became a reputable painter of history: several fine pictures by him are in the churches at Rome. He was expelled from the Academy of St. Luke, for endeavouring to sell an original picture by Raffaele, belonging to that institution, and substituting a copy of his own in place thereof: died 1606.

GRANACCI (Francesco), born in Florence, 1477; studied under Domenico Ghirlandaio, at the time M. A. Buonarrotti was also a pupil, and greatly improved his style by copying Buonarrotti's cartoons. His principal works are a Virgin and Child in the clouds; and an Assumption, both of which are in the style of Michael Angelo: died 1544.

GRANDI (Ercole), called Ercole di Ferrara; was a pupil of Lorenzo Costa, whom he soon surpassed. His principal works are a St. Sebastian; St. Peter; and St. John the Evangelist, in the manner of Perugino, but his fresco works are all destroyed: died 1531.

GRANDJEAN (John), a painter of history, landscapes, and family pieces, was born at Amsterdam in 1752; received the first lessons in painting from James Verstegen, and was admitted a pupil of Juriaan Andriessen in 1772: on leaving the school of his master, he painted two pictures which obtained great success. In 1779, he went to Italy, and made a vast number of designs, and two paintings representing the cascades of Tivoli, which he sent to Holland, where his productions were in great request. Death surprised this indefatigable artist in the middle of his work; he died at

Rome in 1781, not having attained his thirtieth year. He was buried by torchlight: twelve of his most intimate friends—Dutch, English, and German, accompanied the body, which was deposited near the pyramid of Caius Sextus, in the cemetery of the Protestants: his companions erected a monument to him. Although whilst staying at Rome he had sent sixty of his designs to Holland, there were still left sufficient to form a collection, which his friends sent to Holland, and there sold for a very considerable sum. His most remarkable picture, before he went to Italy, was the History of Telemachus; he was then only 25.

GRANO (George del), of Mantua, was a scholar of Correggio; and painted in the church of St. Michael, in Parma, the great altar-piece; and likewise the altar-piece in the church of St. Peter, where also are the Holy Virgin, and St. John Baptist, and St. Christopher; and in the Ducal Gallery there is a painting by him which is said to have been designed and retouched by Correggio. He was a painter of a good class, though none have spoken of him.

GRASDORP (William), born at Haerlem in 1579, was a pupil of Savery: Van Mander tells us that this painter excelled both in large and in small, and made some fine copies after his master, and also after Breughel: he died in 1636.

GRASSI (Giovanni Battista), born at Udina; supposed to have studied in the schools of Pordenone and Titian, but more resembles the latter in his style; his principal works are, the Assumption of Elijah; the Vision of Ezekiel; and the Annunciation, in the cathedral at Cremona: he flourished about 1570.

GRATI (Giovanni Battista), born at Bologna, 1681; studied under Giuseppe dal Sole, and painted history for the churches in Bologna, the principal of which are, the Virgin and Child, with St. Francis and others, surrounded by a Choir of Angels; and

St. Anne teaching the Virgin to read; correctly designed, chastely composed, and well coloured: died 1758.

GRAUW (Henry), born at Hoorn, in Holland, 1627; the scholar of Peter Grebber, and afterwards of Jacob Van Kampen the younger; subsequently visited Rome, and improved his taste by designing from the antiques, and copied the works of the great masters; and on his return to Holland, painted some fine pictures for the Bronkhorst family, amongst which were the Triumph of Julius Cæsar, and the Education of Bacchus; he particularly excelled in naked figures: died 1682.

GRAZIA (Leonardo) — See PISTOJA.

GRAZIANI (Ercolo), born at Bologna, 1688; studied under Donato Creti, but more resembles Franceschini in his design and colouring; he painted a prodigious number of pictures for the churches and public edifices in Bologna and at Piacenza, the principal of which are, St. Peter consecrating St. Apollinaris; the Baptism of Christ; the Marriage of St. Catherine; an Annunciation; and an Ascension: died 1765.

GRAZZINI (Giovanni Paolo), born at Ferrara about 1570; studied painting late in life, and executed some historical works for the churches, which possess considerable merit; also painted several easel pictures which were much esteemed: died 1632.

GREBBER (Peter), born at Haerlem, 1590; studied the first principles of the art under his father, Peter Grebber, and was afterwards a pupil of Henry Goltzius, and painted historical subjects and portraits in a grand style.

GREBBER (Maria), sister of Peter, excelled in perspective and architectural painting.

GRECCHI (Marc Antonio), born at Sienna, flourished about 1634; painted a picture of the Holy Family for one

of the churches at Foligno, more resembling the Bolognese school than that of the Sennese painters.

GRECCO (Gennaro), a scholar of the Fra Pozzi; gave proofs of his great skill in painting in Naples; he ornamented his designs in oil and in fresco with perspective and whimsical subjects, and was considered one of the best in the profession. When working in the church of Casal di Nola, he fell from the scaffold, and was killed. He had great skill in painting fishes, plants, animals, and birds. The Archduke Ferdinand of Austria employed him in his service. *Vasari*, tom. 2. p. 113. He lived about 1690.

GRECHE or GRECO (Domenico delle, or Domenico Teoscopoli), called Il Greco, born in Spain, visited Italy, and studied under Titian, whose style he imitated, and nearly approached; but in attempting originality, he became impoverished both in colouring and in drawing; his picture of the Parting of the Raiment of Christ is perfectly Titianesque; but the Twelve Apostles are in an inferior style: died 1627.

GRECHETTO—See CASTIGLIONE.

GRÉE (Peter), born at Antwerp in 1743; was a pupil of M. J. Geeraerts, who cultivated his taste for bas-reliefs; he obtained such success in that line that he was required in England, where his talents were rendered useful; he afterwards visited Dublin, and was appointed painter to the Lord-Lieutenant of Ireland. He died in Dublin in 1789. In the Museum at Brussels is a head of a Madonna by him, painted with much talent, and in a grayish tone of colouring.

GREENBURY, is mentioned in the catalogue of King Charles' collection as having copied two pictures of Albert Durer by direction of the Lord Marshal. *Walpole*, vol. 2. p. 216.

GREENHILL (John), born in Salisbury, 1649; was one of the ablest scholars of Sir Peter Lely, whose

style he imitated successfully in oil and in crayons; he also copied Vandyck's picture of Killigrew and his Dog so closely that it was taken for the original; his portraits in crayon were greatly admired: died 1676.

GREENWOOD (John), born at Boston, New England; came to England in 1763, practised as a painter, and in 1764 exhibited a View of Boston, and continued to exhibit for some years, but we have no further account of his works; he was the father of Mr. Greenwood the scene painter: died 1792.

GRESSE (John Alexander), born in London, 1741; went to Italy, and studied some years under Cipriani, and also received some instruction under Zucarelli; he was one of the first students that entered the Duke of Richmond's Gallery; he afterwards entered the Academy in St. Martin's Lane: died 1794.

GREUZE (John Baptist), born at Tournus, in France, 1726; was one of the most distinguished artists of the modern French school; he evinced extraordinary talent in domestic, moral, and affecting subjects, but his heads possess great sameness, and his draperies in general are in a bad taste; most of his pictures have been engraved; he has been called the *Lachaussée* of painters: died 1805; leaving two daughters who inherited a considerable portion of their father's talents.

GRIFFIER (John), called the Old, born at Amsterdam, 1645; studied first under a flower painter, and afterwards under Roland Roghman, through whom he became acquainted with Rembrandt, Ruysdael, Adrian Vandervelde, and Lingelback, all of whom he imitated, also Poelenburg and Teniers, and so closely that many of his copies of those masters pass as originals, particularly such as are in imitation of Teniers; his usual subjects were landscapes and views of the Rhine, with boats, cattle, and numerous

figures; and on visiting England soon after the Fire of London, he purchased a small vessel, and sailed about on the Thames between Windsor and Gravesend, painting his favourite subjects—views on that river: died 1718.

GRIFFIER (Robert), called the Young, son of John, was born in London, 1688; was instructed by his father, and painted similar subjects, Views on the Rhine, in which he introduced numerous figures delicately handled, in the style of Herman Sachtleven, and in no respect inferior to those of his father: died 1713.

GRIFFIER (John), son of Old Griffier, was a good copyist of Claude Lorraine: died about 1770.

GRIGNON (Charles), born in Russell Street, Covent Garden, 1754; at fifteen years of age was a pupil of Cipriani, and gained the silver palette from the Society of Arts for the best drawing of the human figure; in 1780 he gained the gold medal for the best historical composition—the Choice of Hercules: visited Rome, where he executed a large composition of the Death of Captain Cook; he commenced a picture of Prometheus chained to the Rock, which bid fair to become his best performance, but it was never finished; also a picture of Homer reciting his Poems at the Tomb of Achilles; he also executed a number of drawings of pastoral subjects, and afterwards devoted much of his time to landscapes. At Palermo, in 1798, Lord Nelson sat to him for his portrait; in 1799 he commenced an altar-piece of the Assumption of Elijah, which he did not live to finish: died 1804.

GRIMALDI (Giovanni Francesco), called Il Bolognese, born at Bologna, 1606; studied under Annibale Carracci, and became a skilful and correct designer of the figure, but excelled in landscape, which he painted in the grand style of his instructor; he was employed at Rome in the Vatican,

and also in the churches, and was patronized by Pope Alexander VII. and Clement IX., also in Paris by Louis XIII.; his landscapes are grand, scenery select, and pencil light and flowing; but his foliage, though fresh and agreeable, is occasionally rather too green, and he is unequal to Carracci in design and in his aerial tints: died 1680.

GRIMALDI (Alessandro), was a son and scholar of Giovanni Francesco, in whose style he painted landscape, but very inferior to his father.

GRIMALDI (Francesco), born in Naples; studied under Domenichino, and painted architectural subjects, ingeniously composed, well coloured, and in good taste: died 1609.

GRIMANI (Hubert, or Hubert Jacobsq)—See JACOBSQ.

GRIMM (Samuel Henry), born in Switzerland; came to England about 1768, and painted landscapes, designed after nature, with great spirit and effect, the figures judiciously disposed, and finished in the Flemish style; his pictures are mostly in water colours, and one of his principal perspectives is after an old picture in Windsor Castle, of the Departure of Henry VIII. for Boulogne: died 1794.

GRIMMER (Jacob), born at Antwerp, 1510; studied first under Matthew Kock, and afterwards under Christian Queburg, and became an excellent painter of landscapes, taking nature for his guide; his distances were well kept, skies admirably coloured, trees touched with great spirit, and pencil neat and flowing: died 1546.

GRIMOUX, born in Paris, 1688; copied the works of Vandyck and Rembrandt, and painted history and portraits, but in a very inferior manner, having had no instructor: died 1740.

GRISONI (Guiseppe), born in Florence, 1700: was a scholar of Tom-



maso Redi; painted history and portraits, but particularly excelled in the latter; his own portrait by himself is in the Florentine Gallery: died 1769.

GROBBER (Francesco), born at Haerlem, 1579; studied under Roland Savery, and acquired some reputation as a painter of history and portraits: died 1636.

GROENEDAEI (Cornelius), born at Liérre, in 1785; went at the age of seventeen to Antwerp to study at the academy there. After gaining several prizes, he went to Paris, where he made rapid progress; several persons of distinction, among others the Count Fresnell, and the Countess de Thalouet, employed him to paint their portraits; that of the King of Rome also was confided to him. When the political events of 1814 obliged Groenedael to return to Belgium, he fixed himself at Antwerp, where he died in 1834. He painted the Education of the Virgin for the church at Liérre, and had the unhappiness of seeing it mutilated by an ignorant bigot, who thought he saw some indecency in the adjustment of the figures.

GROENEWEGEN (Gerard), born at Rotterdam in 1754; designed and painted ships and views on the water: he died in the above-named city in 1826.

GRONE (John Baptist), a Venetian; after painting both public and private works in his own country with reputation, went into Saxony in the service of King Augustus III., and worked in oil and in fresco, in spirited designs; he worked also for the theatre, especially a remarkable prison scene for the opera of Antigone.

GROOT (John de), born at Flessingen in 1650; had for his first master Adrian Verdeel, in 1666; he was afterwards a pupil of Adrian Van Ostade; and next, of Francis Jong, of Haerlem, but of no great repute.

GROPALLO (Pietro Maria), born in Genoa, 1610; studied under Gio-

vanni Battista Paggi, and painted historical subjects with considerable reputation: died 1672.

GROS (Vander), of Rotterdam, is mentioned by Van Spaan as a painter of landscapes.

GROS (Jean le), born in Paris, 1671, died 1745; practised as a portrait painter with considerable reputation.

GROTH (—), a German painter in water colours and enamel, but of no great reputation: he lived in the reign of George II.

GRYPMOED (Geerlig), born at Zwolle in 1760; learned design when only ten years of age of A. D. Prud'homme. He afterwards went to Amsterdam, where he worked under the care of H. Meyer and of De Troot Van Groenendael, who employed him in painting on canvass, of large dimensions, to ornament apartments; those works enabled him to make great progress in painting; he frequented at the same time the academy of that city, and gained the second prize in 1786; he painted also some landscapes, and died in 1788, having created great expectations from him.

GUALDORP or GELDORP (Gortzius), born in Flanders, 1553; studied under Francis Franck, and at his decease under Pourbus, and became one of the most reputable artists of his time, particularly in portraits. He also painted several historical subjects, the principal of which is the Four Evangelists; and at Cologne a Danaë, and two heads, one of Christ, and the other of the Virgin, which are little inferior to the works of Guido: died 1618.

GUALTIERE (John Baptist), son and nephew of two Flemings, brothers, of that name; was, like his father, a painter of glass, such as is used in church windows; he had a secret for painting small pieces with a number of figures. In Lisbon, in the curious collection of Josse de Fesia, a jeweller, is a Paradise by this artist

with more than two hundred small figures, painted with the neatness of miniatures.

**GUARANA** (Giacomo), born at Venice, 1716; studied first under Sebastiano Ricci, and afterwards under Giovanni Battista Tiepolo; painted history, and many of his works are in the churches and palaces at Venice.

**GUARDI** (Francesco), born at Venice, 1712; studied under Canaletti, and painted similar subjects, which, though inferior in perspective and the chiaro-oscuro, yet bear so near a resemblance as sometimes to be mistaken for the works of that master.

**GUARINETTO**, of Padua (by Vasari called Guariero, and by others Guarente, as in *Baldinucci*, sec. 2. p. 77); was one of those early painters that led the way to the Grecian manner, and introduced those attitudes, draperies, and regular compositions since used. In the year 1365 he painted, by the order of the Senate, in the Grand Council Chamber of Venice, the Paradise that in 1508 was repaired by Tintoretto; but few of this painter's works are now to be seen, because they were either covered by more modern works, or consumed by time. *Ridolfi*, par. 1. p. 17; *Vasari*, t. 1. p. 424.

**GUCHTE** (James Vander), an illuminator; was received into the Corporation of Painters in Ghent in 1463.

**GUERARDS** or **GERARDS** (Mark), born at Bruges, in Flanders, 1560; a painter of history, landscape, and portraits; came to England in 1580, and was appointed painter to Queen Elizabeth. His works are numerous, particularly his portraits, which are neatly finished, and enriched with pearls and jewels; his carnations delicately coloured, and with a prevalent blueish tint; he painted the Queen's Procession to Hunsdon House in a good style; also the portrait of the Duke of Buckingham on Horseback, dressed in scarlet and

gold, the head well painted, and the horse very spirited: died 1635.

**GUERBIER** (Sir Balthasar)—See **GERBER**.

**GUERCINO** or **GIOVANNI** (Francesco Barbieri), born at Cento, 1590; studied first under G. B. Cremonini, and afterwards under Benedetto Genari; had three styles: his first was like M. A. Caravaggio, full of deep shades and stony lights, and the flesh of a yellow tinge; the second, and best, a composition of the Roman, Flemish, and Venetian schools, grander in design, sweeter in colouring, and finer in the expression of the heads—those of the females insidiously charming, but the men very inferior; in the last he attempted Guido's graceful and elegant forms, and his silvery tone of colouring, but in vain, his men exhibiting little more than youthful vulgarity or emaciated age. He is said to have painted 106 altarpieces, and 144 large historical pictures for the churches, besides his great fresco works, and numerous Madonnas, portraits, and landscapes in private collections, amongst the most celebrated of which are his St. Philip Neri, at Rome; the Resurrection, at Cento; and St. Helena, at Venice: died 1666.

**GUERRI** (Dionysius), a Veronese painter, scholar and imitator of Domenico Feti, designed and coloured with so much freedom, that many mistook his works for those of his master. In the sacristy of Sta. Euphemia of the Augustines are four paintings by him in the most exquisite taste: many of his works were formerly in the possession of individuals, but are now in the cabinets of the curious and wealthy, and are removed from Italy. He flourished about 1630.

**GUERRIERE** (Giovanni Francesco), born in the Roman States; painted in the manner of Caravaggio and Guercino. His principal works are a St. Carlo Borromeo, and a Sebastian

by Torchlight, which last has a grand effect: flourished about 1670; his instructor is unknown.

GUEVARA (Don Juan Ninno de), born at Malaga, 1631; studied under Manrique, who had been a scholar of Rubens, and afterwards under Alonso Cano, and adopted a style that was a compound of both, uniting the grandeur and correctness of design of Cano with the splendid colouring of the Flemish school. At Malaga are three fine pictures by him, representing the Elevation of the Cross; the Ascension; and the Assumption; and at Cordova there are several portraits in the manner of Vandyck: died 1698.

GUIDO (the Elder), a very early painter; flourished about 1178—that early dawn of the arts; and there is still a painting remaining by his hand of the Virgin Mary and Saints; registered by *Malvasia* in par. 1. p. 8.

GUIDO RENI, born at Bologna, 1574; was the scholar of Denis Calvart, but he afterwards entered the school of the Caracci, and next to Domenichino was considered their principal scholar: he did not, however, adopt their style, but by studying the peculiar excellencies of various masters, formed one of his own; at one time imitating Passeroti, and at another Caravaggio, but avoiding their defects. As Caravaggio's style was then the universal theme of admiration, the Caracci, disgusted with the praises lavished on productions divested of dignity and grandeur, proposed, as a means of putting an end to his popularity, a new style, and one entirely in opposition to it. Guido was present at the discourse, and it was not long before he attempted to put into practice the suggestions that had been thrown out by them; but no sooner did he exhibit some pictures, painted upon those principles, than he encountered the most violent animosity from his fellow pupils, and even from the Caracci themselves; they upbraided him with his

insolence in making the attempt, and at length dismissed him from their academy. Finding himself thus freed from his obligations to that master, he immediately offered himself as a competitor. He afterwards visited Rome, and found employment in one of the churches there; but such was the infatuation then prevalent in favour of the works of Caravaggio, that he was obliged to stipulate that he would paint in the style of that master. He did so, and evinced his superiority over his model by a grandeur and dignity to which Caravaggio was totally a stranger. The flattering encouragement he met with from this production, the Crucifixion of St. Peter, occasioned him many enemies; the most furious of which was Caravaggio, but the most dangerous was Annibale, and even Albano himself became an enemy of Guido his friend, when he found that in public opinion that friend was his superior. On returning to Bologna, he painted his famous pictures of the Murder of the Innocents, and the Repentance of Peter, two of his most esteemed works in that city. He returned to Rome, and painted his fresco of the Aurora; the Rape of Helen; the Magdalen; and his admired picture of the Assumption, which is regarded as one of his happiest productions; he afterwards painted the Purification, and his famous St. Michael, for the Cappucini at Rome. Having an infatuation for gambling, in order to raise funds, he in the latter part of his life sent into the world pictures, executed with such neglect and haste, as to be totally unworthy of the character he had established. Guido Reni is regarded as the most distinguished disciple of the Caracci, except Domenichino. An exquisite touch, singular facility of execution, great suavity of colour, a general accordance of the sweetest harmony, are the distinguishing characteristics of Guido. If his figures of men occasionally want a strength, his women enchant by the softness and delicacy of

their forms; the airs of his heads are peculiarly expressive, particularly those that are looking upwards, which he appears to have taken from the Niobe of the antique. His Madonnas and Magdalens are distinguished by a noble simplicity, and the correct folding of the drapery does not interfere with their graceful forms. He possessed an extraordinary faculty of being enabled to express great sadness or terror without detriment to the beauty of the countenance; his heads are accorded little inferior to Raffaele, either in correctness of design, or propriety of expression. Amongst his principal works may be mentioned an altar-piece, representing Christ delivering the Keys to St. Peter; the Virgin, the Infant Jesus, and St. John; another of the Penitence of Peter; and Christ crowned with thorns, which last was in the possession of the late Mr. West. He usually designed the eyes of his figures large, the mouth small, the nostrils close, and the toes rather too much joined: he died in 1642.

GUIDOBONO (Bartolomeo), born at Savona, 1654; studied under his father, and having seen some pictures by Castiglione, he copied them so exactly that it was difficult to distinguish them; he studied also at Venice and Parma, and particularly excelled in animals, fruit, and flowers, and was no despicable designer of the human figure; one of his best pictures, representing Lot and his Daughters, is in the Palazzo Brignolo Sale: died 1709.

GUIDOTTI (Cavaliere Paolo), born at Lucca, 1569; visited Rome and studied from the antiques and the works of the greatest masters; he painted in fresco, and his principal works are a picture of St. Matthew, and an Assumption of the Virgin: died 1629.

GUINACCIA (Deodato), born in Sicily about 1515; studied under Polidoro di Caravaggio, after whose death he finished his picture of the Nativity; he also painted a picture of the Tri-

nity, and another of the Transfiguration, both in the manner of Polidoro.

GUIRRO (Francesco), born at Barcelona, 1630; painted history, and several of his works are in the churches and convents of that city: died 1700.

GUISONI (Fermo), born at Mantua; studied under Giulio Romano, and was one of his favourite disciples; he painted the Calling of St. Peter and St. Andrew, from his master's design; also a fine picture of the Crucifixion: died about 1590.

GUTIERES (Fra Eugenius), a priest of the order of Mercy in Madrid, was an excellent painter and modeler; his works in wax, and his paintings in oil, with small figures executed with great judgment, made Vitelli and Colonna, who were then in Spain, exalt him as a miracle in the arts. In the Escorial is a St. Girolamo painted by him, worthy to be compared with the works of the best artists that have been employed there: he died in the year 1700, aged 80. *Palomino*, p. 445.

GUTTENBRUNN (L.), born at Dresden; came to England about 1789, and painted portraits and small historical subjects. He was an exhibitor at the Royal Academy till 1792, and is presumed to have studied in Italy.

GUYARD (Adelaide Labille), born in Paris, 1749; painted portraits in oil, crayons, and miniature with considerable success: died 1803.

GYZEN (Peter), born at Antwerp, 1636; studied under John Breughel, called Velvet Breughel. Painted views on the Rhine and other places, villages on the banks of rivers, &c. in the style of Sachtleven, adorned with figures well designed and highly finished, but not equal to those of Breughel, to whom he was also inferior in his colouring, his reds, greens and yellows predominating too much. His small pictures are better than his larger ones.

**HAAG** (J. F. C.), a German painter; excelled in portraits. He was painter to his Highness William Charles Henry de Friso, Prince of Orange, Hereditary Stadtholder of Frisia, &c., whom he accompanied to the Hague when he became Stadtholder of all the provinces.

**HAAG** (Jethart Philip Christian), born at Cassel in 1737; was pupil of his father, J. F. C. Haag; he painted portraits and some other pictures, and especially excelled in designing horses, and had great reputation in that line. He died at the Hague in 1812.

**HAAN** (Abraham de), born at Amsterdam; was a pupil of Cornelius Pronk. He has left some portraits.

**HAAN** (David de), born at Rotterdam in 1602; was good in historical subjects, and famous as a painter of battles: he died at Rome in 1659. He painted his own portrait at the age of 57.

**HAAN** (Joseph Charles de), born at Amsterdam; was miniature painter to the King of the Low Countries, and Member of the Academy of the Fine Arts at Amsterdam; he had at the exhibition in 1818 a small picture, composed of two figures in a landscape, which was greatly admired. His portraits were good likenesses. He died at Amsterdam in 1836.

**HAANEBRINK** (William Albert), member of the Academy of Fine Arts at Amsterdam; sent to the exhibition in that city, in 1820, two pictures: one representing a Peasant scaling fish; and the other a Woman reading; the excellent execution of the first attracted particular attention. He cultivated his art as an amateur: he died at Utrecht in 1840, at the age of 78.

**HAANSBERGEN** (John Van), born at Utrecht, 1642; was a scholar of Cornelius Poelemburg, whose style and subjects he imitated very closely, in delicacy of pencil, and transparency

of colouring: some of his pictures are occasionally taken for those of his master. He afterwards devoted himself to portrait painting, in which he seemed to have a happy knack of hitting the likeness, especially of females, and from his agreeable tone of colouring, was greatly admired. His pictures are seldom met with out of Holland: died 1705.

**HAASTERT** (Isaac Van), born at Delft, 1753, died 1834, is more known as a great poet than as a great painter; a Venetian painter, named Jerome Lapis, living at Delft, taught him the first lessons in design, and to paint landscapes and city views; he painted some pretty pictures of that kind; he also published a collection of prints of wild beasts.

**HACCOU** (John Cornelius), born at Middelburgh in 1798; studied in the Academy of Design in that city, and obtained several prizes. He learned at the same time to paint of J. H. Hoekkoek, under whose direction he made rapid improvement: he painted with much talent winter pieces; calm waters garnished with vessels; moonlight pieces, and especially some charming landscapes. After visiting France, Germany, and Switzerland, he established himself at London, where his productions were much sought after: he died in that city in 1839, in the prime of life.

**HACH** (David de), of Rotterdam; painted fruit and flowers very naturally: he lived in Utrecht, and died in the year 1674. *Aureo Gabinetto*, p. 142.

**HACHERT** (Charles Lewis), born in 1751; being strongly inclined to painting, went with his brother Frederick to Rome, in 1774, to study landscape painting, and the works of the most celebrated masters in that city; having made great progress in the art, he determined, in 1776, to visit other cities of Italy, and finally settled at Geneva, in Switzerland, where he employed himself in painting, introducing fords

into his landscape with very good effect, and with great ability.

**HACHERT** (Frederick), a painter of portraits, born in 1748; went to Rome in 1774, with his brother Charles, where he remained two years, studying the works of the most renowned professors in that capital; he then visited other cities of Italy to perfect himself, and ultimately settled at Petersburg.

**HACKAERT** or **HACKERT** (John), born in Amsterdam, 1636; master unknown; travelled through Germany and Switzerland, designing from the most romantic views he met with, and selecting such objects as had an agreeable wildness; such as broken grounds, caverns, grottos, and mountainous views, to which he gave an extraordinary effect of sunshine breaking through the chasms and openings in the woods. Many of his pictures are embellished with figures by Adrian Vandervelde, which greatly enhances their value: died 1699.

**HACKAERT** (James Philip), born in Prussia, 1734; was instructed by his father, a portrait painter; but evincing a partiality for landscape painting, he was placed under Le Soeur: he afterwards visited Norway, Sweden, and Naples, studying from nature, and some of his landscapes of that description are exceedingly fine. Having bargained with the King of Naples to paint some landscapes at per square foot, his extreme cupidity induced him to make his skies two or three times larger than they ought to have been; those pictures remain as a monument of his avarice to this day: died 1794.

**HACKAERT** (John), born in Germany; studied at Rome, and came to England, where he exhibited some pictures, in 1773, at the Royal Academy. He excelled in painting animals: died about 1774.

**HAFTEN** (Nicholas Van), a painter of portraits and mirthful reunions, was born at Gorcum in 1690; he painted and engraved his own por-

trait, to which he put his name and place of birth: he also engraved from his own paintings.

**HAEN** (Joseph Charles de), was a miniature painter of distinguished talent; his manner was more spirited and skilful than that of other painters in that line, and his works were much in request. He was appointed painter to King William I., and nominated a member of the Royal Academy at Amsterdam, where he died in 1836.

**HAERLEM** (Theodore or Dirk Van), born at Haerlem about 1410; painted history. At Utrecht is an altar-piece by him; the centre represents Christ, and on the folding doors are figures of St. Peter and St. Paul, as large as life; it is highly finished, and less hard and dry than most of the works of that period, and is inscribed in golden letters, "Theodorus Haerlemens, fecit me, Lovanii, anno 1462:" died 1470.

**HAERLEM** (Cornelius Cornelisz), called Cornelius Van, born at Haerlem, 1652; studied under Peter Aertsen, and at Antwerp under Francis Pourbus and Giles Coignet, and on his return to Haerlem painted a large picture for the Hall of the Company of Archers, representing the portraits of the different members. He is said to have painted a picture of the Deluge for the Earl of Leicester; one of his best works is the Bath of Diana and her Nymphs: died 1638.

**HAFFNER** (Padre Anthony Maria), son of a German, but born in Bologna in 1654; learned drawing of Canuti, with whom he went to Rome, with his brother, Henry Haffner, a painter of great ability; and in 1676 he went to Genoa, and thence to other cities, in all of which he left some proofs of his talent in figures and in portraits. Having returned to Genoa, he gave up painting figures; he painted a great many large pictures in the principal palaces and in other public places. In Genoa, in the church of St. Philip Neri, many

of his architectural and perspective views may be seen, painted with much sweetness and vigour.

**HAGEN** (John Van), born at the Hague, 1635; painted landscapes and views admirably, chiefly taken from the environs of Cleves and Nimeguen; but having used a pernicious colour, called *Haerlem blue*, the freshness of his verdure and skies have flown. One of his best pictures, representing a Village in the midst of a Plain, with a Sportsman in the foreground, followed by his Servant leading his Dogs, is in the Gallery of the Louvre.

**HAID** (James Jacob), born near Wirtemberg, 1703; was a pupil of Ridinger, and painted portraits with some success: died 1741.

**HAINZELMANN** (John), born at Augsburg, 1641; painted portraits in a good style.

**HAKWELL** (John); studied under Samuel Wale, and received several premiums from the Society of Arts, particularly one for a landscape, and another for a figure. He also executed many decorative works in the arabesque or grotesque style, particularly at Blenheim: died 1791.

**HAL** (Nicholas Van), born at Antwerp, 1668; painted historical subjects with some reputation, correct in drawing, and well coloured; he was also employed by Hardime in painting the figures of Nymphs and Genii in his landscapes: died 1738.

**HALEN** (Arnold Van); made himself known by his works in relief, and by his engravings in mezzotinto, executed with much talent. He painted and engraved the portrait of the poet Lambert Bidlo: he died at Amsterdam, 1732.

**HALLÉ** (Claude Gui), born in Paris, 1651. Studied under his father Daniel Hallé, and painted history with considerable reputation; his principal works are Christ driving the Money Changers out of the Temple; and an Annunciation; both in Notre Dame: died 1736.

**HALLÉ** (Noel), son of Claude Gui, born 1741; also painted some historical pictures for the churches.

**HALLEMAN** (Thomas), was a painter of history and portraits, whose talents were in reputation about 1691. In the sale of a collection in 1719, at Rotterdam, there were three historical pictures by him.

**HALETT** (Giles), born at St. Foi, near to Liége; after the bombardment of that city by the French, in 1691, in which all the paintings he had made were destroyed, left it for Rome, where, at the commencement of the eighteenth century, he made the sketch of his painting representing the Transport of the House of the Virgin to Loretto; this picture produced him 100 Roman ducats. He died at Rome, and left all his property to the hospital at Saint Faith.

**HALLEZ** (G. J.), born in 1770, near Mons; attended the Academy of Design there, and gained two prizes; he made several portraits from nature in crayons, and afterwards in oil. In 1790 he was sent for to Brussels, to paint portraits of M. de Bartenstein, also of the Marshals De Bender and Beaulieu; in 1791 he was employed to make a whole-length portrait of the Emperor of Austria. On returning to Mons, he composed several historical subjects, and was in 1796 named Professor to the Central School of the department of Jemmappes.

**HALS** (Franck), born at Mechlin, 1584, was a disciple of Karl van Mander, and an admirable portrait painter, in which he was only excelled by Vandyck, who went to visit him at a tavern, where they painted a portrait of each other; his colouring is chaste and vigorous, and his heads full of life and character; his best work is a large picture in the hall of the Company of Archers at Delft, representing the portraits of the members: died 1666.

**HALS** (Dirk or Theodore), brother of Franck, born at Mechlin, 1589, was a scholar of A. Bloemart, and in

the early part of his life painted animals and huntings; but afterwards changed his subjects for village festivals and merry-makings, drolls, conversations, &c., which he treated with considerable humour, but not equal to his brother: died 1656.

HAM (John Baptist), born in Mid-delburgh, Zealand, 1771; learnt design at the Academy of that city, where he gained several prizes; he then went to Liège, where he studied painting under Le Franc; he sometime after returned to his native city, where he died in 1802.

HAMILTON (Gavin), born at Lanark, Scotland, a descendant of an ancient family of that name, having a great inclination for historical painting, went to Rome when young, and became a scholar of Agostino Masucci; his principal subjects were from fabulous history, such as Achilles embracing the Corpse of Patroclus; the Dead Body of Hector dragged round the walls of Troy; and Achilles dismissing Briseis; which, though classically composed, are neither correct in design nor harmonious in colouring: died 1797.

HAMILTON (William), son of a Scotch gentleman who resided at Chelsea, born 1750; went to Italy. Studied under Zucchi, and on his return to England entered the Royal Academy, and practised chiefly in painting history, of which his *Woman of Samaria*; and the *Queen of Sheba's visit to Solomon*, are favourable specimens. He painted some pictures for *Boydell's Shakspeare*, and other works; also for *Macklin's Bible and Poets*; and a series for *Thomson's Seasons*; he occasionally painted portraits, and his picture of *Mrs. Siddons in the character of Lady Randolph* possesses some merit. His coloured drawings possess the fulness of oil paintings, but with more freshness, and may be placed amongst the most tasteful efforts of the art: died 1801.

HAMILTON (Charles William Van). This artist painted birds and insects

with talent; he was born at Brussels in 1668, and died at Augsburg in 1754.

HAMILTON (John George Van), a painter of horses and hunting scenes, was born at Brussels in 1666, and died at Vienna in 1740.

HANGEST (Egbert Marinus Frederic d'), called Ivoy, an amateur painter, born at Utrecht, 1746; learnt design under Verstege, and began his career after the manner of Sachtleven, painting views on the Rhine, and landscapes amidst rocks; but afterwards quitted that manner, and painted some quiet landscapes and water views with much success, and excelled especially in giving effect to sunsets, and also in moonlights he had a vigorous and natural manner. He left about thirty paintings, six of which are in the style of Sachtleven: at his death in 1810, his heirs divided his works among them.

HANNAN (—), born in Scotland, was employed by Lord Le Despenser, at his seat at West Wycombe, Bucks, where he painted several ceilings, one from the design of Cipriani; several of his landscapes are engraved by Woollett: died 1775.

HANNEMAN (Adrian), born at the Hague, 1611, having distinguished himself as a portrait painter at that place, visited England soon after Vandyck's return, and was one of the most successful imitators of his style; he painted a portrait of Charles II. before the Restoration; also several of the nobility, and occasionally historical subjects; he copied some of Vandyck's portraits so closely as to deceive many, but whether he was educated under Vandyck or John Ravesteyn is a matter of dispute and doubt: died 1680.

HANSBERGEN (J. Van), painted the *Assumption of the Virgin*, in the style of Poelemburg.

HANSELANE (P. Van), painted a copy from Rubens's celebrated picture of *St. Roche interceding for the Plague* to be stayed.



**HARDIME** (Simon), born at Antwerp, 1672, excelled in flowers and fruit, which he designed correctly and coloured well: died 1737.

**HARDIME** (Peter), born at Antwerp, 1678, the brother and scholar of Simon Hardime, painted similar subjects, and greatly surpassed him in the beauty of his colouring and the arrangement of his groups: died 1748.

**HARING** (Daniel), born at the Hague, 1636; painted portraits in the manner of Netscher, which, although inferior to that master, are much esteemed in Holland, where he was employed by the most considerable families: died 1706.

**HARLOW** (George Henry), born in Westminster, 1787. Studied first under a landscape painter, named De Cort, afterwards with Mr. Drummond, and lastly with Sir Thomas Lawrence; his first historical picture was Bolingbroke's Entry into London; the next, the Quarrel between Queen Elizabeth and the Earl of Essex; he painted many other subjects, of which the principal represented Christ healing the Woman who had an issue of Blood; he also made an entire copy of Raffaele's Transfiguration, and was highly esteemed as a portrait painter on a small scale, two of the best of which are those of Fuseli and Northcote; he also painted a portrait of his mother, the first of his productions which was exhibited at the Royal Academy: died 1819.

**HARP** (Van —). His Christian name and the place or date of his birth are alike unknown, but it is certain that he was a pupil of Rubens, whose vigorous touch and brilliancy of colour he nearly approached: he copied some of Rubens' works on a smaller scale so closely that those pictures are frequently taken for the works of Rubens; his own subjects are mostly interiors of farm houses, with peasants regaling; they are admirably composed, and richly coloured, and deservedly find a place in the choicest collections.

**HARTCAMP**—See SMITS.

**HARTZORKER** (Dirk or Theodore), born at Utrecht, 1696. Studied under Balestra, at Rome, and painted history and portraits with some success: died 1740.

**HASSEL** (William), a painter of portraits in oil and in miniature, in which latter style he executed an oval head of Mr. Hughes, author of the Siege of Damascus: he lived in the reign of Charles II. *Walpole*, v. 3. p. 121.

**HAVENS** (Theodore). In Caius College, Cambridge, is a portrait on panel, dated 1563; also another of a Man in a slashed doublet, holding a pair of compasses in his hand, which is said by *Walpole* to be a portrait of Havens himself, who was an architect as well as a painter.

**HAWKER** (Edward), succeeded Sir Peter Lely in his house, but not in his reputation; he painted a whole-length of the Duke of Grafton, and a Head of Sir Dudley North, and was living in 1721. *Walpole*, v. 3. p. 90.

**HAYDON** (Benjamin Robert), born at Plymouth, 1786; came to London and became an Associate of the Royal Academy in 1807; his first exhibition picture, the Judgment of Solomon, was favourably reviewed, and encouraged him to proceed in that branch of the art. He subsequently produced Alexander returning in triumph; Venus and Anchises; the Mock Election; Chairing of the Member, &c.; but his popularity not keeping pace with his desire for fame, he turned his attention to portrait painting, for which he was better adapted; his principal works of that description were the Reform Banquet; the Members of the Anti-Slavery Society; Napoleon at St. Helena (his most successful effort in that branch of the art); and Wellington at Waterloo, which was intended as a companion picture to his Napoleon, but which proved a failure. In drawing he was correct; he possessed a masterly knowledge of the human figure, and

what he saw he depicted boldly and truly; but historical and imaginative subjects were not his forte, and his latter productions of Uriel and Satan, and the Banishment of Aristides, are painful proofs of his deficiency and incompetency for the higher branches of the art. The slighting of his Cartoons by the Royal Commission gave the death-blow to his hopes, and his life, which had long been a series of reverses, disappointments, and anxiety, was terminated by his own hand, on the 22nd June, 1846, in the sixtieth year of his age. In some of his pictures he is said to have copied Fuseli too closely.

HAYLS (John), an English portrait painter, lived in the reign of Charles II. He was the rival of Sir Peter Lely, and possessed an extraordinary talent for copying the works of Vandyck; at Woburn are some portraits by Hayls of the illustrious house of Russell; he also painted the portrait of the father of Secretary Pepys, and another of Thomas Flaxman, the poet and painter: died 1679.

HAYMAN (Francis), born in Exeter, 1708, a scholar of John Brown, a portrait painter of London; before the arrival of Cipriani was considered the best historical painter in the kingdom; he painted several subjects for Vauxhall Gardens, four of which Mr. Tyers, the proprietor, removed to his own house, and placed copies there instead; he furnished many drawings for the embellishment of bookseller's works, such as Moore's Fables; Milton; Don Quixote, &c., which possess great merit; and painted, amongst others, a portrait of the Marquis of Granby. Although not without merit, he was a strong mannerist, and his figures are extremely coarse: died 1776.

HEAD (Guy), born at Carlisle; came to London and became a student at the Royal Academy; by recommendation of Sir Joshua Reynolds, he went abroad, and was employed in painting the portraits of many persons

of distinction; he returned to England with a large collection of drawings and copies of some of the finest pictures in the Vatican: died 1800.

HEARNE (Thomas), born in Wiltshire, 1744; was a celebrated painter of landscape in water colours; also studied Gothic architecture and landscape, and executed the whole of the drawings for the Antiquities of Great Britain, and for several other publications; his works are chiefly to be found in private collections: died 1817.

HECK (Nicholas Vander), born at the Hague, 1580, was a scholar of John Naeghel; painted historical subjects and landscapes, but excelled in the latter. Three of his historical pictures are in the Town House at Alkmaer, the first represents the Beheading of the Bailiff of South Holland for an act of oppression against a poor Peasant; another, the Punishment of an unjust Judge, who was flayed alive by order of Cambyse; and the third, the Judgment of Solomon. They are well designed, powerful and natural in colouring, and executed in a masterly style: died 1638.

HECK (Martin Hemskirk Vander), son of Nicholas, by whom he was taught; usually painted landscapes, with old castles or other antiquated edifices in the dark style of Roland Roghman—the Castle of Egmont he painted very often.

HECK (John Van), born near Oudenarde, about 1625; painted fruit and flowers in a pleasing and natural style, and finished them with great neatness; also landscapes, designed from nature after the beautiful scenery of the vicinity of Rome, and enriched with small figures correctly and delicately penciled; he likewise painted vases of silver, bronze, marble, agate, and other valuable materials in imitation of the antique, with other objects of still life, well composed and agreeably coloured: died 1669.

HECKELL (G. Van), was a close imitator of G. Douw, and although

he did not finish quite so highly, he designed well and coloured admirably; he is supposed to have been a disciple of G. Douw : flourished about 1670.

**HEDA** (William Klaasz), born at Haerlem in 1594 ; painted history, but more frequently inanimate nature, such as flowers, insects, and fruit, which are often attributed to David de Heem, on account of his happy imitation of the manner of that master. De Bray painted his portrait in 1678, at the age of 84.

**HEEDE** (William Van), born in Flanders, 1660, visited Italy, and left many proofs of his ability as an historical painter at Rome, Naples, and Venice, one of which, the Martyrdom of a Saint, bears a striking resemblance to the works of Gerard Lairesse : died 1728.

**HEEDE** (Vigor Van), brother of William, born 1659 ; accompanied William to Italy, and on his return painted history with some reputation, but inferior to his brother : died 1708.

**HEEM** (John David de), born at Utrecht, 1600, died 1674 ; painted fruit and flowers, vases in gold, silver and crystal, musical instruments, and other objects of still life ; his pictures in which he introduced crystal vases are considered superior to those of every artist who preceded him, and are purchased at very high prices ; his insects are very highly finished, beautifully coloured, and extremely natural.

**HEEM** (Cornelius), son of John, born at Utrecht, 1623 ; painted similar subjects, which, although well coloured and highly finished, are very inferior to those of his father. His brother John also painted similar subjects, but still farther off perfection than those of Cornelius.

**HEEMS** (N. Van), born at Rotterdam, copied admirably well the paintings of the Chevalier Vander Werf, and of Peter Vander Werf.

**HEENCK** (Jabez), born at the Hague in 1752, pupil of A. Schouman ;

painted birds in the taste and manner of his master, whom he would perhaps have equalled but for his premature death at Leyden in 1782.

**HEERE** (Lucas de), born at Ghent, 1534. Studied under Francis Floris. Was employed there in some works for the public edifices, and greatly so in portraits, in which he excelled. Visited Italy and England, and painted the portrait of Queen Elizabeth, with two of her attendants, coming out of a palace ; — now at Kensington. Also painted the portraits of several of the nobility : died 1584.

**HEERSCHOP** (Henry). There is a picture by him dated 1649 ; aged 22 : therefore he was born in 1627. It is said underneath that he was a pupil of Rembrandt. There is also one in the gallery at Cassel by him, of a Soldier playing at Cards with a Woman.

**HEFELE** (—), born in Germany. Came to England as a soldier in King William's troops, and, on obtaining his discharge, painted landscapes, flowers, and insects, in water colours, neatly penciled and very natural.

**HEGRET** (Theodore), a landscape painter, pupil of C. Beerings ; was born at Malines, in 1643, and in 1663 was received into the Society of St. Luke. There are still found some paintings by him in the churches and convents of Malines.

**HEIL** (Daniel Van), born in Brussels, 1604. Acquired considerable reputation as a landscape painter, also for his conflagrations and towns on fire ; and occasionally painted winter pieces, which were greatly admired. His principal works were the Destruction of Troy ; and the Burning of Sodom and Gomorrah : died 1662.

**HEIL** (John Baptist), born in Brussels, 1609. Painted history, and was employed for some of the churches in Italy ; but excelled in portraits, of which there are many in the Low Countries, painted in a firm, free style, and finely coloured.

**HEIL** (Leonard Van), brother of John Baptist, born at Brussels, 1603. Painted flowers and insects, which he designed from nature, and copied with the utmost precision; generally in a small size, exquisitely finished, and with a delicate pencil.

**HEIL** (Robert Van), a native of Antwerp; had a particular genius for painting small figures, and his works were much in request. He was superintendent of the fortifications in Flanders for the king of France. His portrait is engraved by the hand of Cauckerton. *Baldinucci*, sec. 5. p. 376.

**HEILBROEK** (Michael), born at Ghent; was a painter and engraver; he settled at Verona, where he became celebrated; and was made a chevalier. He died in 1733, at the age of about 100 years. It is said of him that he still worked within a few weeks of his death without spectacles.

**HEINS** (—), a German; came to England about 1740, and practised as a portrait painter at Norwich.

**HEINS** (J—), born about 1740, at Norwich; painted portraits, both in oil and in miniature, in a better style than his father: died 1770.

**HEINTZ** (Joseph), born at Berne, Switzerland. Studied the works of Correggio, and imitated his style with some success. His best pictures are Jupiter and Leda, Diana and Acteon, and the Rape of Proserpine.

**HEINZELMAN**—See **HAINZELMAN**.

**HEISS** (Christopher Elias), born at Suabia, in Germany, about 1760. Painted portraits with some reputation: we have no further account of his works or style.

**HELLE** (Ferdinand), a native of Malines, having always lived in Paris, is considered as a French painter. He made many portraits, besides other paintings, in that city, and was incomparably superior to Lewis, Charles, and Henry Bobrun, who were employed by the Court. He flourished about 1630. He left two sons following the same profession.

**HELMBRECKER** (Theodore), born at Haerlem, 1624, studied under Grebber, together with Sir Peter Lely, and visited Rome, Florence, Naples, and other cities for improvement. He returned to Haerlem, and painted both history and landscape; amongst the most admired of which are the Temptation of Christ, Christ in the Garden, Christ carrying his Cross, and Christ crucified. He also painted a picture representing a convent, in the Italian style of architecture, with a number of men, women, and children receiving victuals from the monks. He sometimes painted conversation pieces, fairs, beggars, and the marching of troops, and occasionally imitated the style of Bamboccio with success. His composition is good, figures and animals well designed, neatly pencilled, and agreeably coloured; his small pictures are most admired: died 1694.

**HELMONT** (Matthew Van), born at Brussels, 1650, is supposed to have visited Italy from the style of his compositions, which represent fairs, Italian markets, shops with vegetables, &c. and chymists' laboratories. He painted some portraits for Louis XIV. by whom they were highly prized: died 1719.

**HELMONT** (Segres James Van), son of the above, born at Antwerp, 1683, painted history in a grand style of composition; of which Elijah's triumph over the Priests of Baal is considered his best performance. There are also three fine pictures of St. Mary Magdalen, the Martyrdom of St. Barbara, and the Triumph of David, correctly designed and finely coloured: died 1726.

**HELST** (Bartholomew Vander), born at Haerlem, 1613, was an eminent portrait painter. In the Stadt House at Amsterdam is a painting representing a company of train bands, about thirty in number, whole length, amongst which is the Spanish ambassador shaking hands with one of them. He occasionally painted historical subjects, but excelled in portraits: died 1670.

**HEMERT** (William Henry), according to Hoet, was a painter of portraits. There are no further particulars of his life or style.

**HEMMELINCK** (John), born near Bruges, about 1450, painted history for the churches; grouped with an order and intelligence, and with that delicacy of colouring little known at that early period. He painted an altar-piece for the hospital of St. John, the centre representing the Nativity, with the Adoration of the Shepherds, and, on one of the folding doors, the Infant in the cradle; the other, the Presentation in the Temple: also one of St. Christopher, for the chapel of St. Julian.

**HEMMESSEN** (John Van), a Fleming, flourished about 1550, studied at Rome, and imitated Leonardo da Vinci so closely, particularly in his children, that his works are frequently mistaken for those of that master. There is an *Ecce Homo* by him in the Dusseldorp Gallery, dated 1554; and a picture in the Louvre, of Tobit restoring his Father's sight.

**HEMSKERCK** (Martin Van Veen), called Martin, born at Hemskerck, near Haerlem, 1498: died 1574. Studied under John Lucas and John Schoreel, and painted a picture for a chapel at Haerlem representing St. Luke painting the picture of the Virgin;—exactly in the style of Schoreel. Afterwards visited Rome, and in attempting to imitate the manner of M. A. Buonarotti, his design was frequently overcharged, his draperies clumsy, with too many folds, and his heads without either grace or beauty.

**HEMSKERCK** (Egbert), called the Old, born at Haerlem, 1610; painted interiors of Dutch ale-houses, with boors regaling or quarrelling; free and firmly touched, and well coloured, but far inferior to Brouwer or Teniers. He has been frequently imitated, and the copies are often sold for his works: died 1680.

**HEMSKERCK** (Egbert), the Younger, born at Haerlem, 1645, is supposed

to have been instructed by the elder Hemskerck, from the similarity in their style. He painted drunken scenes and drolls with considerable humour, into which he often introduced his own portrait, which was far from handsome; and sometimes painted incantations, spectres, and similar eccentricities: died 1704.

**HEMSKERCK** (Sebastian Van), of Rotterdam. G. Van Spaan tells us he lived in 1691. He painted, like J. M. Molenaar, conversations, scenes in cabarets, village doctors, and quarrels among drinkers. He was surnamed Hemskerck the peasant: all his works are not of equal merit.

**HEMSON** (Catherine), daughter of John de Hemson, was an illuminator, and for her skill and abilities in that line of art was deservedly rewarded by a generous pension from the queen of Spain: she lived about 1550. *Vasari*, p. 3. p. 860.

**HENGEL** (H. F. Van), born at Nimeguen. After learning design in his native city, he went to London to the celebrated painter Herman Vander Myn, where he studied till he was able to work by himself; he then went to Utrecht, where he executed many portraits, and from time to time painted cabinet pictures, landscapes, and conversations; he preserved all his works and formed a collection of them, which were sold after his death with the pictures of different masters that he possessed. He died in Utrecht in 1785.

**HENGST** (William), born at Nimeguen, where he received the first lessons in design; after working for some time at Paris in the atelier of one of the great painters of that time, Rigaud or Largillière, returned to Nimeguen and painted portraits; he also painted bas-reliefs with much success, but being engaged in trade as a wine merchant, his progress was checked, although he had studied under two good masters, and had good talents for painting. There is still preserved the portrait by him of the

Burgomaster, C. W. Vonck : he died at Cuyk in 1780 or 1785.

HENNEQUIN (P. A.), born at Lyons in 1763; a painter of history: went to Paris to perfect himself under the best masters, and became one of the best pupils of David; he gained the first great prize for painting, and was sent to Rome at the expense of the Government. Having been denounced during the revolution in Paris, and twice imprisoned, when set at liberty, he produced *Orestes pursued by the Furies*, one of his most esteemed works. In 1815 he settled at Liège, where he undertook a painting of the largest dimensions; the subject is taken from the history of that country, it represents the devotion of 300 citizens of Franchimont, who perished to the last man in defence of their city; there is a sketch of it engraved: he died in 1833 at Fournay. Louis Gallait was his pupil.

HENNING (Christian), born at Erfurt, in Germany, directed, with his brother Godfrey, an atelier at Hoorn for painting large canvasses for the decoration of rooms; he was afterwards co-director of the Academy of Design at Haarlem. He particularly excelled in painting birds, in landscapes, &c. He was intrusted with the decorating of the grand theatre at Amsterdam: died at Zeist, in 1822.

HENNY or HENNIN (Adrian), was one of the last painters who came to England in the reign of Charles II.; he painted landscape in the style of Gaspar Poussin.

HENRICK (Jasper), born at Oudenarde in 1550; died in Italy it is supposed. Van Mander says his talents were for historical painting.

HENRIET (Israel), born at Nancy, 1607; visited Italy, studied under Antonio Tempesta, and painted landscape and views, but without much success: died 1661.

HENSTENBURGH (Herman), born at Hoorn in 1667; excelled in painting in water-colours, birds, flowers,

and fruit. His works are still esteemed.

HER (Hannibal dall'), a scholar of Lorenzo Costa; is mentioned by Malvasia.

HERCK (James Melchior Van), a Flemish painter of flowers; lived in 1720, he worked a long time under the direction of his father-in-law, Peter Jasper Verbruggen, and copied his paintings.

HERDER —, born at Groningen, (Holland), 1550; went to Italy, studied the works of the best masters, and on his return painted history with some reputation: died 1609.

HERPE (Jerome Van), an illuminator, was admitted into the Corporation of Painters at Ghent, in 1463. He had a brother who also cultivated the art.

HERREGOUTS (Henry), born at Mechlin in 1666; there are several of his works in the churches of Louvain, Antwerp, and Bruges, one of which, the *Last Judgment*, is composed in a grand style: he was correct in design, in colouring chaste and clear, resembling that of Vandyck, his heads graceful and expressive, and draperies well cast: he usually painted on a large scale, sometimes larger than life: died 1724.

HERREGOUTS (John Baptist), son and disciple of Henry, born at Bruges, 1700; painted many pictures for the churches at Bruges, but inferior to those of his father; the *Presentation of Christ in the Temple*; the *Virgin and Child*; and the *Virgin and Saints*, may be considered his best pictures.

HERRERA (Francesco de), the Elder, born in Spain, 1576, the disciple of Luis Fernandez; painted history in oil and in fresco for the churches; his *Last Judgment* at St. Bernardo, in Seville, is a creditable performance, but he excelled in painting fairs, markets, merry-makings, and the interiors of kitchens, ale-houses, &c.: died 1656.

**HERRERA** (Francesco), the Younger, born at Seville, 1622, painted history for the churches in a similar style, but not equal to his father, also still life, fruit, and flowers, in the latter of which he excelled him, and closely approached him in Bambocciate: died 1685.

**HERRERA** (Don Sebastian de), born at Madrid, 1610; studied under Alonzo Cano, and painted history and portraits with some reputation: died 1671.

**HERREYNS** (William James), an historical painter, born at Antwerp in 1743; in 1765 gained the principal prize for design after nature at the Academy of that city, and was named the same year Professor of Design. The Emperor Joseph II. in a visit he made to the Low Countries in 1781, paid him a visit, and in 1780 the King of Sweden solicited him to settle in his kingdom, which he resisted, but was made historical painter to that King; he was appointed painter to the States of Brabant, and in the last place Director and Professor of the Academy Royale of the Fine Arts at Antwerp, and was member of several academies and learned societies. He painted the portrait of the Emperor Joseph II. full length, on foot, and, with Andrew Lens, had the glory of reviving the study of the Fine Arts in Belgium. Among the paintings that he left, are, the Disciples at Emmaus, in Antwerp cathedral; the Last Supper, in the church of the ancient abbey of Park, near Louvain; the Assumption, &c.: he died at Antwerp in 1827.

**HEUDE** (N.), is said to have painted in the manner of Verrio, and to have assisted him in his works.

**HEUSCH** (Wm. de), born at Utrecht, 1638; was a scholar of John Both, and painted landscapes in the charming style of that master. His subjects were usually huntings, harvest-time, or rustics employed in various occupations or amusements; his scenery is of the most pleasing description, and with more of the Italian

style than that of his own country; it represents views in Rome enriched with figures, charmingly grouped, correctly drawn, and vigorously coloured, and his paintings are frequently mistaken for those of Both: died 1702.

**HEUSCH** (Jacob de), born at Utrecht, 1657, nephew of William de Heusch, by whom he was instructed, and in whose style he painted similar subjects, views in Rome, &c., but he afterwards adopted that of Salvator Rosa, whose picturesque manner he imitated with great success: died 1701.

**HEUSCH** (Abraham), born at Utrecht, 1650; studied under Christian Striep, and painted herbs and plants of different kinds, insects, serpents, and reptiles, with singular neatness and fidelity, and finished so highly that they will bear comparison with the highly wrought productions of Mieris and Gerard Douw: died 1712.

**HEUVICK** (Gaspard), born at Oudenarde, 1550; went to Italy, studied under Lorenzo Costa, and painted history for the churches on a large scale, and in a reputable manner: died 1611.

**HEWELE** (Joachim Van den), a painter at Utrecht; gave to the hospital of St. Job at Utrecht, a Physician surrounded by Patients come to consult him.

**HEWELE** (Anthony Van den), an historical painter, and pupil of Gaspar de Crayer, born at Ghent at the commencement of the 17th century, went to Italy, where he remained some years. The churches and the cabinets of Ghent possess some paintings by this artist, and some are found in other cities of Belgium; the museum of Ghent possesses his best productions, and the museum of Brussels has the Martyrdom of St. Aurelius by him.

**HEYDEN** (John Vander), born at Gorcum, 1637; painted views of cities, temples, palaces, and other public edi-

ffices, &c. which he finished so minutely that you might almost count the bricks; he painted views of the Royal Exchange and Monument in London, the Town House at Amsterdam, and many others, filled with numerous figures, busily occupied, which were usually painted by Adrian Vandewelde, or Lingelbach: died 1712.

HEYDON (James Vander), born at Strasbourg in 1573, was a good painter of landscapes, and esteemed by several princes.

HEYWOOD (—), lived during the Interregnum, and is said by Walpole to have drawn a portrait of General Fairfax, vol. 2. p. 284.

HIDALGO (Joseph Garcia), born in Murcia, 1656; studied under Matteo Gilarte and Nicholas Vellacis, and at Rome under Giacomo Brandi; returned to Spain and was employed by Charles II. in a series of twenty-four paintings for the cloisters of San Felipe el real; he also published a work on the art of painting.

HIGMON. This artist was probably a native of France; his name is prefixed to some very large portraits, amongst which is that of Le Sage, the author of *Gil Blas*; they are very indifferently executed.

HIGHMORE (Joseph), born in London, 1692; an eminent historical and portrait painter. Painted a full-length portrait of the Duke of Richmond as a Knight of the Bath, with his three esquires in the costume of their order; also the Duke of Cumberland, son of George I.; the Prince and Princess of Wales, and from memory only, the portraits of George II., Queen Caroline, the Duke of Lorraine, and many others. His principal historical works were a series of pictures from Richardson's *Pamela*; Hagar and Ishmael; for the Foundling Hospital, the Good Samaritan; the Finding of Moses; the Graces unveiling Nature; and the Queen Mother of Edward IV. with her younger son taking shelter in Westminster Abbey: died 1780.

HILL (—), born 1661; learned drawing from Faithorne the engraver, and painted many portraits. He died in 1734. *Walpole*, vol. 4. p. 56.

HILLEGAARD (Paul Van), a native of Holland, and a good historical painter. Painted, among other works, a picture representing the disbanding of troops at Utrecht, in 1618, by Prince Maurice. This painting is in the Museum at Amsterdam. He succeeded best in painting combats, skirmishes, and drunken scenes: died 1658.

HILLIARD (Nicholas), born at Exeter, 1547; studied the works of Hans Holbein, and became principal drawer of small portraits to James I.; he painted the portrait of Mary Queen of Scots, and that of Queen Elizabeth several times, with many persons of her Court, especially ladies. His penciling was neat, but his colouring was weak, and his carnations were always pale; the jewels and ornaments were minutely expressed, and even the hairs of the head and beard might almost be counted: he painted a whole length portrait of Queen Elizabeth in her robes, sitting on her throne; also a portrait of his father, and one of himself, but he seldom ventured upon more than the head, although particularly celebrated for his skill in drawing the eyes and hands: died 1619.

HILTON (William), born at Lincoln, 1786; studied under his father, a painter of history, and afterwards in the school of the Academy in London, and soon after exhibited a series of fine paintings from Scriptural and fabulous history and poetry, the first of which, was *Cephalus and Procris*; then followed *Venus bearing the wounded Eneas from battle*; *Ulysses and Calypso*; the Good Samaritan; John of Gaunt reproving Richard II.; Christ restoring sight to the Blind; Mary anointing the feet of Jesus; and *Miranda and Ferdinand bearing the log*; all of which



were large pictures, finely drawn, skilfully composed, and harmoniously coloured. He subsequently produced three fine pictures, the Raising of Lazarus; Una with the Satyrs; and Ganymede; and was soon afterwards made a Royal Academician. In 1821 he exhibited his brilliant specimen of poetic inspiration, called, Nature blowing bubbles for her Children, which was succeeded by Venus in search of Cupid discovers Diana at her bath; Comus with the Lady in the enchanted chair; Love taught by the Graces; Christ crowned with thorns; the latter of which was purchased by the British Institution. From 1826 to 1839, he exhibited ten pictures: these were the Crucifixion; Cupid and a Nymph; Abraham's servant meeting Rebekah; the Angel releasing Peter from prison; Sir Calpine rescuing Serena; Una seeking shelter in the cottage of Corecea; Rebekah and Abraham's servant; Edith and the Monks finding the body of Harold; Nymph and Cupid; and the Infant Warrior. His principal pictures were exhibited at the British Institution in 1840. In composition he was grand, noble, and elevating; his design was excellent, and his colouring judicious, but occasionally cold and tame: died 1839.

HIRE (Philip de la), born at Paris, 1677; grandson of Lawrence de la Hire, by whom he was first instructed. Painted several pictures, in style and subject similar to those of Watteau, which were greatly admired: died 1719.

HIRE (Lawrence de la), born at Paris, 1606, died 1656; studied under Vouet, and painted history and landscape, but without success; his best historical productions were Christ's entry into Jerusalem, and his appearance at the Sepulchre to the three Maries. His figures are badly designed, and the limbs disproportionate: his landscapes, which are the most pleasing, are also exceedingly faulty, and although highly finished,

appear clouded and indistinct, from the badness of his perspective.

HIRSCHFOGEL (Augustine), born in Germany, 1506; is said to have painted in enamel, but we have no description of his works or style.

HIRSTVOGEL (Vito), painted on glass, in which art he had no equal in Germany; he followed the style of Tito: flourished about 1620. *Sandart*, p. 219.

HOADLEY (Mrs. Sarah), formerly Curtis, a disciple of Mrs. Beale; painted portraits with great skill, if we may judge from the print of her portrait of Whiston. After her marriage with Dr. Hoadley, she only painted for her amusement: died 1743.

HOARE (William), born at Eye, in Suffolk, about 1707; studied under Grissoni, an Italian painter then in London, and afterwards at Rome under Francesco Imperiale, the disciple of Carlo Maratti; and whilst there made many copies from the works of the best masters, but found, on his return to London, but little encouragement for historical painting. He painted an altar-piece of Christ bearing the Cross, for the church of St. Michael, on Cornhill; and another of the Pool of Bethesda, for a chapel there, but was chiefly employed as a portrait painter, in which he was highly esteemed, and was employed by some of the first persons in the kingdom: died 1792.

HOBBEEMA (Minderhout), born at Antwerp, 1611; is said to have been instructed by Solomon Ruysdael, but nature was his principal guide. His subjects were generally views in Haerlem wood, and he was particularly fond of describing a sandy road or slope, diversified with shrubs and plants, which conducted the eye to some remote object, a cottage embosomed in a clump of trees, a ruin, grove, or piece of water. His colouring is extremely natural, skies light and floating, and the various changes of the day, the rising and

setting of the sun are admirably depicted in his tints ; his trees are not unlike those of Jacob Ruysdael, and there is a dewy brightness in his verdure that astonishes and charms. In his larger pictures he has introduced the solar beams, peeping through the forest gloom, and illuming every object upon which it falls, with a magical effect. He admitted but few figures into his pictures, those were usually remote from his front line, and generally inserted by Teniers, Ostade or Vanderveelde : died 1699.

HODGES (William), born in London, 1744 ; an English landscape painter, was a pupil of Wilson, on leaving whom, he went round the world with Captain Cook, and on his return, painted for the Admiralty some views of Otaheite, and other islands in the Pacific Ocean : died 1797.

HODGES (Charles Howard), born in England, passed the greater part of his artistic life in Holland, and should be considered as belonging to that school. He was an excellent portrait painter ; a striking likeness, a colouring beautiful and vigorous, and a spirited touch exhibit the merit of his works. He painted the portraits of a great number of statesmen, generals, learned men, and artists of his time ; among others, that of the grand pensionary Schimmelpenninck ; those of William I., Jeronimo de Bosch, M. Van Marum, Reinier Vinkeles, Madame Ziesenis, &c. In 1815 he formed part of the Commission charged to recover at Paris the works taken from Holland and Belgium. He died at Amsterdam in 1837, aged 63.

HOECK (John Van), born at Antwerp, 1600 ; studied under Rubens, was one of his best disciples, and approached nearer to his style than any of his numerous scholars, of which his altar-piece in the church of Notre Dame, at Mechlin, representing a Dead Christ, with the figures of the Virgin Mary, St. John, and Mary

Magdalen, affords incontestable evidence ; but he excelled in portraits, which are remarkable for their resemblance, and little inferior to those of Vandyck. He painted the portraits of the Archduke Albert and Isabella : also that of Ferdinand II. and family, and many of the principal nobility of Vienna : died 1650.

HOECK (Robert Van), born at Antwerp, 1609 ; usually painted pictures of a small size, battles, armies, and encampments, plundering of villages, &c. in which he introduced a number of figures, neatly drawn and touched with great spirit ; he also painted historical subjects, amongst which are the Twelve Apostles, and their Martyrdom, for an abbey near Dunkirk : died 1668.

HOEFNAGEL (George), born at Antwerp, 1546 ; visited Italy, and made drawings of the finest monuments of antiquity ; and on his return to Antwerp, painted animals, plants, and insects, correctly designed and finished in a superior manner : died 1600.

HOECKGEEST (G.), a Dutch artist ; painted interior and exterior views of churches. In the Museum at the Hague, are two pictures which represent the new church at Delft, with the monuments of the Princes of Orange. One of his pictures bears the date of 1651.

HOET (Gerard), born at Bommel, 1648 ; studied under his father, who was a painter on glass, and afterwards under Warner Van Rysen, who was a pupil of Poelenburg. He painted cabinet pictures of historical subjects, elegantly designed, and charmingly coloured, some of which are in the manner of Poelenburg, and others, of Karl du Jardin. His larger works are also grandly composed, and greatly admired. Amongst his best works may be reckoned Diana Bathing ; the Rape of the Sabines ; the Peace between the Romans and the Sabines ; the Sacrifice of Dido ; Alexander

espousing Roxana; Cleofas accompanied by his women, offering wine to Alexander after the taking of the city of Mazaga; a Village Dance; some landscapes, with architectural ruins and figures; Clelia swimming over the river Tiber, &c. There is in the Museum at Amsterdam, besides the espousal of Alexander with Roxana, the Triumph of Alexander, and two landscapes with ruins and figures: he died at the Hague in 1733.

HOEY (John de), born at Leyden, 1545; studied the art of painting in France, and was appointed by Henry IV. superintendant of the royal collection. He painted historical subjects with reputation: died 1615.

HOFMAN (Peter), born at Dordrecht; a pupil of Joris Ponce, and of Thierry Kuypers, was employed in paintings over chimney-pieces, and at his leisure hours cultivated his talent and made paintings of other kinds, highly finished. In 1819 he exhibited at Dordrecht a very pretty picture of a woman selling birds. He formed a great number of good scholars, and was one of the founders of the "Société Pictura" at Dordrecht, where he died in 1837.

HOFFMAN (Samuel), born at Zurich, 1589; studied under G. Ringgli, and afterwards in the school of Rubens. Painted history and portraits, but particularly excelled in the latter, adding to a style and dignity of character, great fidelity of resemblance; also painted fruit, vegetables, game, and still life in an admirable style: died 1648.

HOGARTH (William), born in London, 1697. The works of this celebrated painter of conversation pictures and portraits are almost too well known to require description; but the fact of the principal characters introduced therein being family portraits, may not be so. Such, however, is the case in his representation of the Wanstead Assembly; the Green Room; the Rake's Levee; Southwark Fair; and the Modern Midnight

Conversation; almost all the characters in which were portraits. Amongst other subjects painted by him may be mentioned the Marriage a-la-Mode; March to Finchley; the Gate of Calais; Four Stages of Cruelty; College of Physicians; Enraged Musician; and Picquet, or Virtue in Danger; in all of which he appears to have sought to convey a moral lesson, and to have succeeded in his attempt beyond any other artist whatsoever; but of his historical pictures little of praise can be spoken; one of which, Hogarth's favourite picture of Sigismunda, is thus described by Lord Orford:—"Not to mention the wretchedness of the colouring, it is the representation of a maudlin strumpet, just turned out of keeping, her eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her," &c. Hogarth painted three large pictures for the church of St. Mary at Bristol; another of Danaë; and one of the Pool of Bethesda; but they are all miserable failures, and only excite our regret that he should have attempted a branch of the art for which he was so little qualified: died 1764.

HOGENBERG (John), born at Cologne in 1500, was an historical painter, and exercised his art at Malines, where he died in 1544.

HOGENHUYZEN (Elizabeth Georgina), a pupil of D. J. Guicherit, born at the Hague, in 1776; imitated the manner of Rachel Ruysch; studied particularly the paintings of the celebrated Van Huysum, and designed assiduously after nature. She died at the Hague, in 1794, aged 18.

HOGERHEYDEN (Engel), born at Middelburgh, in 1739; made rapid progress in the art, and in a short time produced some shipping pieces that merited the approbation of connoisseurs. There are four engravings, made from his designs, which represent the glorious naval combat of the Dutch at the Doggersbank, and the shipwreck of the Woestduin, before

Westcapelle. He died at Middelburgh, in 1809.

HOLLAERT or HOLART (J.), born at Dordrecht in 1716, was a painter of portraits, and made those of several persons of distinction. He died in 1771.

HOLBEIN (Hans or John), born at Basle, 1498: died 1554. Studied under his father, whom he greatly surpassed. Painted history and portraits in oil, distemper, and sometimes in miniature. Of his historical works the most remarkable are the Sacrifice of Abraham; and Henry VIII. granting the Charter to the Company of Surgeons, now in their Hall; and the principal of his portraits, which are very numerous, are Henry VIII., whom he painted several times; Anne of Cleves; and Sir Thomas More, then Lord Chancellor, and his family. He painted equally well in water colours as in oil; and after the accession of George II. about ninety of his drawings were found in a bureau in the Palace of Kensington, of illustrious personages of the court of Henry VIII. which have all the force of oil colours, and are finished with great delicacy. In general he painted on a green ground, but in his small pictures sometimes on a blue. His penciling was fine, his colouring strong and carnations like life itself; and he gave a rotundity to his flesh by which the originals may always be distinguished from the numerous copies there are of his works.

HOLBEIN (Sigismond), is said to have been the uncle of Hans Holbein, and also a painter; but no mention is made of his works or style.

HOLDERNESS (—), drew the picture of an old woman with a skull, which was in the collection of Villiers Duke of Buckingham. *Walpole*, vol. 2. p. 218.

HOLLAERT (Wenceslaus), of Prague, in the disturbances of Bohemia lost all his fortune, and embraced painting as a profession, in which he made progress under Matthew Merian: he painted in England and in Antwerp, where he died. *Sandart*, p. 363.

HOLLAND (Sir Nathaniel Dance—the family name was Dance), born in London, 1734, came into possession of property, and took the name of Holland, when he relinquished the profession of an artist. Having studied under Francis Hayman, he went to Italy for improvement, and on his return distinguished himself as a painter of history and portraits; also painted landscapes with some success. He painted a portrait of Garrick as King Richard III., now in the collection of Sir Watkins William Wynne; Timon of Athens, engraved by Hall; Virginia, in mezzotinto, by J. G. Haid; and a portrait of Ornai, engraved by Bartolozzi: died 1811.

HOLLAND (John), Esq. of Wortwell, who lived in the reign of Elizabeth, is mentioned by Walpole as an ingenious painter; but we have no description of his works.

HOLLANDAIS (John le), born at Antwerp in 1494, grandfather of Coninxloo; was a good landscape painter; all his works were very recherchés. Breughel endeavoured to imitate him: he died at Antwerp in 1553.

HOLSMAN (John), born in Cologne, in 1573; was an esteemed historical painter: he died at Cologne, in 1623.

HOLSTEIN (Peter), a Dutch painter on glass; flourished about 1648.

HOLSTEIN (Cornelius), born at Haerlem, 1653; studied under his father, Peter, a painter on glass, and painted history with considerable reputation. One of his best pictures represents the Triumph of Bacchus, in which are several naked boys, well composed, correctly designed, and pleasingly coloured: died 1691.

HOLZER (John), born in the Tyrol, 1708; studied under J. G. Bergmüller, and executed several fresco works for the churches and other public edifices at Augsburg.

HOLZMANO (John), of Cologne, scholar of Augustine Le Brun; was fruitful in invention, and happy in imitating all the great masters. His

pencil was free and agreeable, and his colouring beautiful, both in oil and in fresco. *Sandart*, p. 303.

**HONDECOOTER** or **HONDEKOETER** (Giles), born at Utrecht, 1583; in his landscapes imitated the style and colouring of Roland Savery, but the forms and foliage of his trees are more in the manner of Vinckenbooms, and he generally introduced birds and fowls, highly finished, designed with great truth and fidelity to nature, and transparently coloured.

**HONDECOOTER** (Gysbrecht), born at Utrecht, 1613; studied under his father, and painted domestic fowls with considerable merit, but not equal to those of his father: died 1653.

**HONDECOOTER** (Melchior), born at Utrecht, 1636; studied under his father, whom he greatly surpassed, and afterwards under Weenix, and painted every description of domestic fowl, cocks, hens, ducks, chickens, peacocks, &c., whose plumage he imitated to the utmost perfection, and finished the landscape with which he formed his backgrounds so as admirably to harmonize and be in keeping with the figures. His pictures command high prices: died 1695.

**HONDIUS** (Abraham), born at Rotterdam, 1638; painted with equal skill, landscapes, huntings of wild animals, boars, deer, wolves, foxes, &c. in a manner little inferior to *Snyders* or *Fyt*; but his chief excellence was in the representation of dogs; he also painted conflagrations, towns on fire, and candle-light subjects. His compositions were excellent, but his drawing was occasionally incorrect, and his colouring somewhat too glaring. His small pictures are sometimes neatly finished.

**HONE** (Nathaniel), born in Dublin, 1730; was a reputable portrait painter in oil and miniature, but chiefly in enamel, and possessed a powerful talent for caricature. His oil paintings are somewhat too red in the carnations, and the shadows not very clear: died 1784.

**HONNET** (Gabriel), painter to *Henry III.* King of France, painted the Cabinet for the Queen at the Louvre; he flourished about 1580. *Felibien*, par. 3. p. 80.

**HONT** (H. de), was a pupil of *David Teniers*; his paintings generally represented familiar scenes and ludicrous or laughable subjects; he approached very often for talent and finish the best productions of his master.

**HONTHORST** (Gerard), called *Gherardo dalle Notte*, born at Brabant, 1592; studied under *Abraham Bloemart*; he painted both in oil and in fresco, and endeavoured to imitate the style of *M. A. Caravaggio*, in whose manner he painted history for the churches at Rome; his principal subjects are the Decollation of *St. John*; and *Christ* brought before *Pilate*; which are represented by torchlight, and have a bold and wonderful effect; came to England, and was employed by *Charles I.* for whom he painted several pictures; his subjects are usually candlelight pieces, in one of which he has represented the King and Queen as two deities, and the Duke of Buckingham as *Mercury* introducing the Liberal Arts to their Majesties: died 1660.

**HONTHORST** (William), brother of Gerard, born at Utrecht, 1604; was also instructed by *Abraham Bloemart*, and painted historical subjects in the style of his brother, although very inferior, but excelled as a portrait painter: died 1683.

**HOOF** (Nicholas), born at the Hague, 1664. Studied first under *Daniel Mytens*, and afterwards under *Augustine Terwesten*, and painted history and portraits with considerable success: died 1748.

**HOOG** (Peter de), born about 1643. Studied under *Berghem*, but in manner more resembles *Mieris* or *Metzu*; his favourite subjects were the interiors of apartments in Holland, the sun shining through the window and illuminating a part of the room, so

as to produce a pleasing natural effect; the figures habited in the mode of the time, which, although less finished than those of Mieris or Gerard Douw, are more spirited and sufficiently neat: died 1708.

HOOGERS (Henry), born at Nimeguen in 1747, was an amateur painter, and obtained the gold medal at the Society Felix Meritis at Amsterdam, for a design of a Sunrise in Summer; his mercantile occupations did not hinder him from painting historical pictures, landscapes, portraits, and family subjects; he also engraved some views of cities and landscapes: he died at Nimeguen in 1814.

HOOGHENBERG (Gerard Van), born at Brussels, 1625, was a reputable painter of history. Several of his works are in the churches at Brussels: died 1675.

HOOGHENBERG (John), born at Cologne, 1500, died 1544; was a good painter of history, but we have no description of his works.

HOOGSTADT (Gerard Van), born at Brussels, 1625; his instructor is unknown, but there are several pictures by him in the churches of his native city, well designed and powerfully executed: died 1675.

HOOGSTRAETEN (Samuel Van), son of Dirk, born at Dort, 1627; studied under Rembrandt, in whose dark style he painted portraits, but by degrees he adopted one more clear and pleasing to his employers; he also painted landscapes and sea views, fruit and flowers, and still life, agreeably coloured, well designed, and touched with great neatness; his historical pictures are somewhat stiff, dry, and formal; he painted three pictures for the Emperor of Austria, one a portrait; another of still life, and the third representing Christ crowned with Thorns; he visited England in the reign of Charles II.: died 1678.

HOOGSTRAETEN (Dirk or Theodore Van), born at Antwerp, 1596; painted history and landscape with

considerable reputation, the latter designed from nature, and represented with great truth and fidelity: died 1640.

HOOGSTRAETEN (John Van), brother of Samuel Van, born 1629, painted history and portrait with some reputation; died 1680.

HOOGZAAT (John), born at Amsterdam, 1654, was educated in the school of Gerard Lairese, and became one of his ablest disciples. King William III. employed him to paint several pictures for his palace at Loo: died 1712.

HOOP (Douwe de), a painter of historical and other subjects, was born in Frisia. The different paintings that he produced at the exhibitions attest his fine talent: he died at Amsterdam in 1830.

HOORN (Jordanus), a painter of portraits and family pictures: died at Amersfoort in 1833, at the age of 48 years.

HOPPNER (John), born in England, 1759; his style was formed from an attentive study of the works of Sir Joshua Reynolds, yet he was far from a copyist; occasionally he imitated his manner, but he concealed his plagiarism by many winning and original graces; he was so much occupied as a portrait painter that he seldom turned his attention to landscapes, but when he did he was eminently successful. The backgrounds of his portraits afford sufficient evidence of his talents as a landscape painter, and would do honour to a Gainsborough; and in several respects there appears to be a decided similarity between them; but in portraits he far excelled Gainsborough; his portraits of women are decidedly the best, those of the men appear deficient in strength and character, and too civilized and genteel—in attempting to delineate the gentleman, he sometimes failed to represent the man; there are, however, some exceptions. In children, he was particularly fortunate, and completely entered

into the infantine character. His colouring is natural, chaste, and powerful; his tones for the most part mellow and deep; his penciling rich and full, and his carnations fresh and transparent; an air of negligence and facility pervades them; they appear to have cost no effort, and their careless boldness and execution stamps the seal of a great master: died 1810.

**HORBERG** (Peter), a Swede, born at Sudermania; studied in the Academy of Painting at Stockholm, and acquired considerable eminence as a painter: died 1814.

**HORFELIN** (Antonio L.), born at Saragossa, 1587. Studied the works of Michael Angelo Buonarroti and Raffaele, and acquired a grandeur of design and harmony of colour that distinguished him amongst the Spanish painters; his principal work is a picture of St. Joseph, in the church of the Augustines at Saragossa: died 1660.

**HORION** (Alexander de), a painter of portraits, was born at Liège towards the end of the sixteenth century. His portraits were generally good likenesses and well designed, wanting, however, animation; the number of beautiful accessories with which he ornamented them was the cause, it is thought, of the reputation that he enjoyed; he also painted historical subjects, some of which are still at Liège, one in the church of St. Servais, and another, representing the Last Judgment, in the church of the convent of Sta. Clara: he died at Liège in 1659.

**HORNE** (Leonard), a painter at Liège, whose talent was in reputation about 1520; he was contemporary with the brothers Hardy.

**HORNES** (James Van), born at Malines about 1618; learned design of Gregory Beerings; he was a master in the Society of Painters, in 1643, and was made Dean of the same society in 1669, which he occupied till 1674: he painted well in water colours, and made some pictures of churches and saloons.

**HORREBOUTS** (Gerard), born at Ghent in 1498, was a good painter in the manner of Holbein; he was painter to Henry VIII. King of England, and also to Philip and Mary; and painted some pictures for various churches in Ghent: he died in London in 1558.

**HORST** (Nicholas Vander), born at Antwerp, 1598; was educated in the school of Rubens; he afterwards travelled to Germany, France, and Italy, and on his return, established himself at Brussels as a painter of history and portraits, and acquired considerable reputation; he was appointed painter to the Archduke Albert: died 1646.

**HORSTINK** (Warnaar), born at Haerlem in 1756; was a pupil of Cornelius Van Noorde, and of Wybrandt Hendriks; he designed portraits and landscapes very correctly, but painted few pictures in oil: he died in 1815.

**HORSTOK** (John Peter Van), born at Overveen, near Haerlem, in 1745, was a pupil of S. H. Felzerna, and of P. Barbiers, and cultivated perspective with success. He settled at Alkmaar, where he painted portraits, easel pictures, and altar-pieces. He made one for the church at Bergen, which represents a procession, and another for the church upon the Quay at Alkmaar. He obtained a silver medal of fifty ducats for the invention of a new wash for designs in water colours. In 1808, they gave him the same distinction for a memoir concerning the discovery and preparation of ochre. The figures in his familiar scenes are almost all in the manner of North Holland. He made some very valuable designs. He died at Haerlem in 1825, at the age of 80.

**HOSKINS** (John), an English portrait painter; painted first in oil, and afterwards in miniature, and flourished in the reign of Charles I. whose portrait he painted, also that of his

Queen, and many of the Court ; his drawing was correct, his likenesses natural, but he was too red in his carnations : died 1664, leaving a son who also painted miniature.

HOSSON (F. C. de), born at Ben-theim in 1777 ; was a painter of portraits and of history ; he subsequently established himself at Groningen, where he painted rooms and ceilings, the colourings of which were better than the designs : he died at Groningen in 1799.

HOUSSE (Rene Antoine), born at Paris, 1645 ; was a disciple of Le Brun, and became a reputable painter of history : died 1710.

HOUSSE (Michael Angelo), son of the above ; studied under his father, and painted in the same style : died 1730.

HOUBRAKEN (Arnold), born at Dort, 1660 ; studied first under William Van Drillenburgh, and afterwards under Samuel Van Hoogstraeten ; painted portraits and small historical subjects, the latter without much merit ; he came to England to copy the portraits of Vandyck, but is better known as the author of "Lives of Dutch and Flemish Painters," 3 vols. folio.

HOUTEN (G. Ten.), a painter of portraits, lived about the middle of the 17th century ; in 1649 he painted the portrait of John Cloppenburg, Professor of Theology, deceased at Franeker ; Van Dalen made after that painting an engraving which still exists.

HOVAERT (John), a native of Antwerp, with many other Flemings went to Genoa, and under Cornelius Wael, a talented painter and designer, gave many of his works to that city, particularly portraits, and conducted himself with so much amenity, that all the ladies and gentlemen were desirous of having their portraits painted by him : being of a melancholy temperament he died young. *Soprani*, p. 237.

HOWITT (Samuel) : this self-taught artist, celebrated for his skill in representing wild animals, and the hunting of them, died in London, 1822 : he designed and executed with accuracy and spirit.

HOYOUN (Bertin), born at Jupulle, near Liège ; was in some reputation about 1637 ; he painted portraits with talent, and made good likenesses.

HUBER (John Rodolph), born at Basle, in Switzerland, 1668 ; studied first under Gaspar Meyer, whom he soon surpassed, and after his decease became the scholar of Joseph Werner ; he visited Mantua, and copied the works of Giulio Romano ; then went to Verona, became intimate with Tempesta, for whom he painted the figures in his landscapes, and copied the works of Bassan, Titian, Tintoretto, and P. Veronese, attentively observing the peculiarities of each, and at Rome improved still more by contemplating the works of Raffaele, Guido, and the Caracci ; he painted upwards of 3000 portraits, besides numerous historical pictures, and from his extraordinary facility, was called the Tintoretto of Switzerland : died 1748.

HUCHTENBURG — See HUGHTENBURG.

HUDSON (Thomas), born in Devonshire, 1701 ; was celebrated as a portrait painter, particularly of English country gentlemen, whom he generally represented in tie-wigs, blue velvet coats, and white satin waistcoats ; he was the pupil of Richardson, and the master of Sir Joshua Reynolds : died 1779.

HUGFORD (Ignatius Henry), born in Pisa in 1703, of a noble English family that had embraced the Roman Catholic religion ; was placed by his father under Anthony Dominie Gabbiani to learn painting, and at the age of twenty was admitted to paint his design in the church of the Holy Trinity, of the Monks of Valambrosa,



of the Virgin Mary presenting the Sacred Garment to St. Ildefonso. The Padri of St. Francis di Paolo, in that city, gave him a commission to paint two Medallions, in which various acts of that saint appeared ; he also painted for the monks of Valambrosa a Medallion of St. Peter, and a Monk of that Monastery in the act of excommunicating the Canons of Lucca, and various other subjects in the churches of Champagne, and in the houses of private persons. In the year 1758 he was seized with tic douloureux, and shortly after by a severe attack of the gout, which ended his life in 1778, at the age of 75. He also painted some historical subjects for the Ducal Gallery, and left a rich collection of drawings and paintings which he had got together at great expense.

HUGHTENBURG (James Van), born at Haerlem, 1639 ; studied under Nicholas Berchem, under whom he made great proficiency as a landscape painter. His works were highly prized : died young.

HUGHTENBURG (John Van), born at Haerlem, 1646 ; was a scholar of John Wyck, and afterwards of Vander Meulen ; he was employed by Prince Eugene to paint the battles and sieges in which himself and the Duke of Marlborough had taken part ; which he did with extreme precision, the features of a Turk, Slavonian, or Cossack, being as distinguishable in his paintings as from their costume ; his pencil is delicate, colouring transparent, his skies light and floating, and his distances as beautifully kept as in the pictures of Wouvermans : died 1733.

HULLE (Anselmo Van), born at Ghent ; painted history and portraits. The museum at Ghent has a painting by him of a Dead Christ laying upon the knees of his Mother : he died about 1665.

HULSDONCK (John Van), was a painter of flowers ; his subjects,

though well finished, are hard and without taste.

HULST (Henry Van), is recorded by Poot as a good painter and distinguished poet ; he is said to have had a talent for historical painting.

HULST (Peter Vander), born at Dort, 1652 ; studied historical painting without success, and afterwards devoted himself to landscape painting, with flowers and insects, selecting a wilder kind of plant than those of De Heem or Seghers, and introducing, toads, frogs, lizards, serpents, and insects of various kinds, which, though not so highly finished as those of Mignon or De Heem, are lively and agreeable in colouring, free in touch, and well designed : died 1708.

HULSWIT (John), born at Amsterdam in 1766 ; made more designs than paintings in oil ; there are, however, some good landscapes by him, ornamented with pieces of water, figures, and animals : he made paintings for Louis Napoleon, King of Holland, which are now in the museum at Amsterdam ; where is also a landscape, with a mill, by him. He was a member of the Netherland Royal Institution, and of the Academy at Antwerp : he died in 1822.

HUMPHRY (Ozias), born at Honiton, in Devonshire, September 8th, 1742 ; having a taste for drawing, came to London, and frequented the school of William Shipley, and profited by studying the plaster casts, from the antique statues, recently imported from Italy by the Duke of Richmond ; he went to Bath, and engaged with Samuel Collins, an eminent miniature painter ; and in 1764, he returned to London, having been invited so to do by Sir Joshua Reynolds. In 1766, he exhibited at Spring Gardens a miniature portrait of John Mealing, the old and well known model of the Royal Academy, which was purchased by the King, who rewarded him with a present of 100 guineas ; and as a further encourage-

ment, he had the honour to paint a large miniature of the Queen, with other branches of the Royal Family. Having sustained a severe injury by a fall from his horse, by which his nervous system was much shook, he was persuaded to visit Italy; and on his return to England, in 1777, he commenced painting in oil. In 1785, he went to India, and followed his profession of a miniature painter; he visited many of the Indian Courts, and painted several large miniatures of the Princes, Nabobs, Rajahs, and other persons of distinction. In 1788, he returned to England, where his reputation as a miniature painter became confirmed. In 1790, his sight becoming impaired, he made some experiments in crayons, in which he was eminently successful. In 1797, he painted the portraits of the Prince and Princess of Orange, in crayons, which were his last productions; his design is tasteful and correct, his colouring, especially in miniatures and crayons, rich and harmonious: he died 1810.

HUQUIER (Gabriel), born at Paris, 1725; painted portraits in crayons.

HUSSEY (Giles), born in Dorsetshire, 1710; studied, first under Richardson, and then under Damini, a Venetian artist then in England, by whom he was principally employed in copying pictures, and finishing those of his master; he also assisted him in painting the decorations of the cathedral at Lincoln; he afterwards studied at Bologna and at Rome; in 1737 he returned to England, and in 1742 commenced as a portrait painter, and excited the envy of his brother artists by his masterly performances; he excelled in this branch, and his great merit lay in his faithful resemblance to the originals; but he left portrait painting, in which he succeeded well, to follow history, in which he failed: died 1788.

HUYSMAN or HOUSEMAN (James), born at Antwerp, 1656; was the pupil of Giles Backereel, and a reputable

painter of history and portraits; he visited England in the reign of Charles II., and painted one of the beauties at Windsor Castle, little inferior to Sir Peter Lely; also the Duchess of Richmond, habited as a Cavalier, in the time of the Civil War, buff with blue ribbons, now in the Palace at Kensington; but his most admired portrait was that of Catherine of Portugal, Queen of Charles II.; he excelled in the representation of Cupids, and painted the altar-piece in the Queen's Chapel at St. James's: died 1696.

HUYSMAN or HOUSEMAN (Cornelius), born at Antwerp, 1648; studied under Gaspar de Witt, then visited Brussels, studied the landscapes of Jacques Artois, and painted views of the forest of Soignies, in the vicinity of that city, in a bold style, the foregrounds embellished with plants, and partaking more of the atmosphere of Italy than of his own country; the foliage of his trees is light and spirited, and has usually a strong mass of light breaking through some part of it; his pictures are generally decorated with figures, and cattle, well drawn, and charmingly grouped, and he frequently painted the figures and animals in the landscapes of Minderhout, Achtschelling, and Artois; he had remarkable skill in representing the hilly grounds, or distant mountains, and his compositions are usually from nature.

HUYSSING (Hans), born in Stockholm; visited England in 1700, and studied under Dahl, whose manner he imitated. He drew the three eldest princesses, daughters of George II., in the robes they wore at the coronation. *Walpole*, vol. 4. p. 109.

HUYSUM (John Van), born at Amsterdam, 1682; having studied the pictures of Mignon, and other artists of his style, and being ambitious to excel them, he made nature his guide, selecting the most beautiful flowers and the choicest fruit, as the subjects of his pencil; he usually arranged his

flowers in elegant vases, with ornaments of bas-reliefs, finished in the most polished and beautiful manner, and the flowers so exquisitely penciled, that they may be said to rival the velvet softness of nature. His fruit pictures are somewhat inferior; those painted on a clear or yellow ground are most esteemed. He frequently introduced a bird's nest with eggs into his pictures; also insects, butterflies, dew-drops, &c., which he represented with a truth and precision that becomes a perfect illusion; he also painted landscapes in the style of Glauber and Lairese, which are more estimable for their neatness of execution than originality of style or truth of colouring: died 1749.

HUYSUM (Jacob Van), born at Amsterdam, 1687, died 1746; his principal merit lay in imitating the works of his brother John, which he did so successfully, that they are frequently mistaken for those of that master. He sometimes painted similar subjects from his own designs, which, although less finished, and less delicately coloured, are highly esteemed. His usual price for his copies was twenty guineas, and for his original compositions still higher.

HUYSUM (Justus Van), the Elder, born in Holland, 1659; was educated under Nicholas Berghem; he painted landscapes and animals, which, though laboriously finished, have too much yellow about them to be pleasing; also history, portraits, battles, sea-pieces, fruit, and flowers, of which his fruit and flower pieces are most esteemed: died 1716.

HUYSUM (Justus Van), the Younger, brother of John, born at Amsterdam, 1684; painted battle pieces with extraordinary spirit and fidelity, and would probably have acquired great reputation, but died young, 1706.

IBBOTSON (Julius Cæsar), born in Yorkshire; studied painting for his

amusement, and produced some landscapes in the style of Berghem, that were eagerly purchased. The celebrated Mr. West appropriately called him the Berghem of England; he also painted some historical pieces: died 1817.

IDSINGA (Wilhelmina Gertrude Van), born at Leuwarden in 1788; painted portraits in oil, and copied the ancient masters; her touch is very finished, and the imitation happy: she studied under B. W. Vander Kooy, and promised a brilliant future, but was cut off in the flower of her age in 1819.

IMBERT (Joseph Gabriel), born at Marseilles, 1666; was the scholar of Charles Le Brun, and afterwards of Vander Meulen, but did not follow the style of either; he painted history principally for the churches and convents at Marseilles: died 1749.

IMBERT des MOTTELETTES (Henry), born at Bruges in 1764: was a pupil of Garemin, and a skilful restorer of paintings; he painted in oil, made many designs after nature in crayons, and succeeded especially in copying the ancient masters. In 1800 and 1802 he exhibited several fine paintings at the Academy at Bruges, particularly a Conversation of Peasants, after Tilbury; and a painting of flowers, after Vanden Broek: he offered the last to Mme. Josephine Buonaparte, who was much pleased with it, and expressed a wish to buy it. Having been made Judge of the Tribunal of First Instance at Bruges, he painted but little from 1803 to 1811; but in 1830 he quit- ted the robe, and resumed his pencil. He wished to continue a Biography of Painters, which he intended to publish by subscription; and he had finished the second volume in 1837, when he died.

IMOLA (Innocencio Francucci), called da, born at Imoa; studied under F. Francia and Mariotto, but in style partakes of that of il Frate

and Andrea del Sarto. His pictures are numerous in the churches at Bologna, and some of them are designed in the style of Raffaele, and in landscape and perspective similar to Leonardo da Vinci: died about 1550.

IMPARATO (Francesco), born at Naples, flourished about 1565; was first a disciple of Criscuolo, and afterwards of Titian, and painted several fine pictures for the churches in Naples, the principal of which are, the Martyrdom of St. Andrew; another of St. Peter; and the Annunciation.

IMPARATO (Girolamo), son of Francesco, flourished at Naples about 1620; was instructed by his father; afterwards visited Venice, Lombardy, and Parma, and improved himself by studying the works of Correggio. He painted history, but not equal to his father; his best production is "La Madonna del Rosario," at Naples.

IMPERIALI (Girolamo), lived at Genoa, about 1460; studied painting, but we have no account of his works.

INDACO (James dell'), a Florentine, scholar of Domenico Ghirlandaio; worked in Rome, in conjunction with Pinturicchio: he died in Rome, at the age of 68. *Vasari*, par. 2. p. 427.

INDACO (Francis dell'), a Florentine, and brother of James dell' Indaco; was a scholar of Domenico Ghirlandaio; he studied the works of Buonarrotti, and became a better painter and modeler than his brother James; in Arezzo he worked in statues and in paintings, and in the triumphs which were erected for the entrance of Duke Alexander; he flourished about 1500. *Vasari*, par. 2. p. 428.

INDIA (Tullio); was a native of Verona, and painted in fresco, but excelled in portrait painting.

INDIA (Bernardino), son of Tullio. born at Verona about 1535; several

of his works are in the churches of Verona, in which he appears to have imitated the splendid style of Giulio Romano: died about 1590.

INDOCUS (Judah), a painter of Brussels; after having studied in Flanders, went to Italy for improvement; he had a good invention, and coloured in the best taste. Among the many excellent works that he produced, he is greatly distinguished for one of the Last Supper, which is well preserved in a church in the city of Brussels: he died about 1605. *Baldinucci*, sec. 4. par. 2. p. 176.

INGEGNO—See ASSISTI.

INGHEN (William Van), born at Utrecht, 1651; studied first under Grebber, and at Rome under Carlo Maratti; afterwards at Venice, where the charm of colouring seems to have rendered him neglectful of design. He painted several large works for the churches at Rome, and on his return to Holland painted history and portraits with considerable success: died 1709.

INGOLI (Matteo), born at Ravenna, 1587; studied at Venice, under Luigi del Friso, but is said to have adopted the works of Palma and Paolo Veronese as his models. His principal performance is a Last Supper, in one of the churches at Ravenna: died 1631.

INGONI (John Baptist), of Modena; was remarkable for the expressive effect produced, also for the genteel postures, and sweetness of colouring: he died in the year 1608, at the age of 80. *Vidriani*, p. 117.

INUREA (Anthony), a gentleman of Genoa; studied under Sarezana: painted portraits admirably, and became a perfect master in design. *Soprani*, p. 238.

IRACE (Severo), born at Naples about 1500; studied under Marco Cardisco or Calabrese, and painted history for the churches with some reputation. His best performance is

an altar-piece, representing the Virgin and Child, with a Choir of Angels, and beneath them the Apostles Peter and Paul, in the attitude of devotion, dated 1534.

**IRIARTE** (Ignazio de), born in Biscay, 1620 ; was a scholar of Francesco de Herrera, but his inclination leading him to landscape, he quitted his former style, and studied from nature. Many of his productions are to be found in the best collections in Seville : died 1685.

**ISAACS** (Peter), born in Holland, 1569 ; studied first under Cornelius Ketel, and afterwards under John Van Achen, whom he accompanied to Germany and Italy : he occasionally painted historical subjects, but was more employed as a portrait painter, in which he excelled. His colouring is excellent, heads full of life and character, and hands drawn with great correctness : died 1618.

**ISMAN** (John), born at Saltzburgh ; was a good painter of landscapes, sea-ports, and storms. He lived in great credit at Venice, where he died about 1670, leaving a great number of works in private houses, where they are highly esteemed.

**ISENDOORN** (John Van), a Dutch painter in Utrecht ; gave, in 1630, a picture to the hospital of St. Job, at Utrecht, which represented Job tormented by the Demon.

**JACKSON** (John), born in Yorkshire, 1778 ; was self-taught, until one of his portraits, having been seen by Lord Mulgrave, he sent him to London, and placed him under the care of Sir George Beaumont. He soon after exhibited some portraits of well known characters and persons of consequence, and found plenty of employment : he painted, amongst others, the Duke of Wellington ; the Duke of Devonshire ; Earl Grenville ; Lord Braybrooke ; the Marquis of Chandos ; Canova, Flaxman,

Chantry, Stothard, West, Shee, Thompson, Nollekins ; and about half the nobility and persons of eminence and talent in the kingdom. In some of his pictures he may be said to have rivalled Reynolds ; but in others he was deficient in expression, heavy in colour, and stiff in outline : died 1831.

**JACOBZ** (Dirk or Theodore) ; painted portraits very exact to nature. He also painted nine historical pieces, very full of figures, of the Passion of Christ, which have been engraved on wood in a round form ; also four others in a square form : he died in the year 1567. *Baldinucci*, sec. 4. p. 191.

**JACOBS** (Lucas)—See Lucas Van LEYDEN.

**JACOBS** (Simon), a Dutchman, born at Gouda, 1520 ; studied under Charles d' Ypres, and excelled in portrait painting. His drawing was correct, colouring pure and brilliant, touch free and decided, and expression animated : died 1572.

**JACOBS** (Peter Francis), born at Brussels, 1780 ; justified the hopes he had given at the school of A. Lens, in gaining, in 1802, the prize after the living model at the Academy at Brussels ; after three years' work, during which he obtained new victories, he set out for Rome, where he redoubled his ardour, so much so, that it soon affected his health. At a meeting of the Royal Academy at Milan, a subject was proposed which inflamed his imagination : it was the head of Pompey presented to Cæsar ; he began the work with an enthusiasm and a constancy that exhausted his strength ; and he died at Rome in 1808, at the same moment that the Academy declared him the victor.

**JACOBSS** (Julian), born in Ham-  
burgh, 1610 : studied under Francis  
Snyders, and excelled in painting  
huntings and chases, of wild animals in  
his style, with great success, and little  
inferior to those of Snyders. He after-

wards devoted himself to history and portraits, in the former of which, both in design and in colouring, the manner of *Snyders* is conspicuous; one of his pictures, the *History of Venus and Adonis*, is highly commended: died 1664.

**JACOBSQ** (Hubert), called *Grimani*, born at *Delft*, 1599; visited *Venice*; studied the works of the best masters, particularly *Titian*, and became an excellent colourist. His talent lay wholly in portrait painting: died about 1629.

**JACONE** (—), born at *Florence*; painted history, and was an assistant of *Andrea del Sarto*; many of his works in the churches at *Cortona* are boldly but extravagantly designed: died 1555.

**JACOPI** (Hugh), a painter, and father of the famous *Lucas of Leyden*, said to be from *Holland*, flourished in 1500. *Baldinucci*, p. 12.

**JACOPO** (Horatio), a *Bolognese*, and scholar of *Lippo Dalmasio*; had he followed the style and softness of his master, and abandoned his Gothic manner, would have deserved higher praise for the works he produced between 1430 and 1445. *Malvasia*, par. 1. p. 33.

**JAGER** (Gerard de), born at *Dordrecht*; a painter of shipping; had a particular touch in rendering his water dormant. About 1646 his talent was in great reputation.

**JAMES** (William), was a landscape painter and dealer in pictures, in *Maiden Lane*, *Covent Garden*; and when *Canaletti* was in *England*, he became his pupil or assistant. In 1768 he exhibited some oriental views, which are supposed to have been copies.

**JAMES** (George), born in *London*; studied some time at *Rome*, and on his return to *England* commenced as a portrait painter, but met with little success. He occasionally exhibited his pictures at the *Royal Academy*,

but never rose above mediocrity: died 1794.

**JAMESONE** (Geo.), born at *Aberdeen*, 1586; he studied under *Rubens*, excelled all his countrymen in portrait painting, and was called the *Vandyck* of *Scotland*, to whom some of his portraits have been attributed. On the visit of *Charles I.* to *Scotland*, he made drawings of the *Scottish* monarchs, which so pleased the King that he sat to *Jamesone* for a full-length portrait; many of his works are at the *Earl of Aberdeen's*, and in different gentlemen's houses, as well as in the *Halls of Marischal and King's Colleges*, but the most interesting represents *Jamesone* himself, as large as life, dressed in a black jacket, with a white band, and with his hat on; it has ten squares in the background, one a sea-piece, and the others full-length portraits, and is in the possession of the *Earl of Findlater*, at *Cullen House*; another portrait of him is in the *Florentine Gallery*; he occasionally practised in history and landscape: died 1644.

**JAMPICOLI**—See *GIAMPICOLI*.

**JAN** (Langen)—See *BOCKHORST*.

**JANET** (—), painter to *Francis I.* and *II. Kings of France*; painted various portraits at *Fontainebleau*, among which are those of the two monarchs above named; he excelled also in miniature. *Felibien*, par. 3. p. 79.

**JANS** (Lewis), a *Flemish* painter of fruit, flowers, and glass bottles, admirably designed and coloured; he also painted figures: flourished in 1530, which date is upon a picture by him in the possession of an amateur of the *Fine Arts*. *Baldinucci*, sec. 4. p. 243.

**JANSON** (Jacob), born in *Holland*, flourished about 1784; painted landscapes and cattle much in the finished style of *Paul Potter*.

**JANSSEN** or **JOHNSON** (Cornelius), born in *Amsterdam*, 1590; came to *England* in 1618, and painted several

excellent portraits of James I. and family, and also of the principal nobility. His colouring is clear and natural, and his pictures are neatly finished, although somewhat stiff and formal. He generally painted on panel, and his draperies are for the most part black; he frequently painted in a small size, in oil, and often copied his larger works in that manner. His portrait of Sir George Villiers, the father of the celebrated Duke of Buckingham, his hand resting on a greyhound, which is admirably painted; and that of the Princess Elizabeth, who married the Elector Palatine, and is commonly called the Queen of Bohemia, are considered his finest productions: died 1665.

JANSSENS (Abraham), born at Antwerp, 1569; painted historical subjects for the churches in Flanders, and had no superior in colouring, except Rubens, with whom he was contemporary. His design is elegant, draperies well cast, and his carnations have all the appearance of real flesh. In the church of the Carmelites, at Antwerp, are two pictures by him, one representing the Virgin with the Infant in her arms, attended by other figures; the other, Christ laid in the Sepulchre: the figures are larger than life, the composition grand, and the design and colouring excellent. At Ghent is an *Ecce Homo*, and a *Descent from the Cross*, the latter of which is frequently taken for the work of Rubens; but his best production, the *Resurrection of Lazarus*, is in the collection of the Elector Palatine: died 1631.

JANSSENS (Victor Honorius), born at Brussels, 1664; studied first under Volders, an artist of no reputation; then visited Rome, studied the works of Raffaele, designed after the antique, and sketched the beautiful views in the environs of that city; he became acquainted with Tempesta, and frequently painted the figures in his landscapes; his subjects were usually

historical, easel size, in which he made Albano his model, and in that style was unequalled. His larger works, of which there are many in the churches of the Netherlands, although correctly designed, are somewhat inferior in colouring: died 1739.

JANSSENS (Peter), born at Amsterdam, 1612; was the pupil of John Van Bronkhorst, and became eminent as a painter on glass. He executed several windows for the churches in Holland: died 1672.

JARDYN or JARDIN (Karl du), born at Amsterdam, 1640, was a scholar of Nicholas Berghem, whom, in colouring and touch, he greatly resembles, but his works are more conformable to the taste of Italy than Holland, and generally exhibit the warmth and brilliancy of an Italian atmosphere; skies clear and sparkling; landscape of the most pleasing scenery, with figures and animals exquisitely finished: his pictures are not much encumbered, a few figures, some animals, and a little background is the extent of his composition; he painted some Scriptural subjects, one of which, representing the Crucifixion, is greatly admired; also his picture of the Mountebank, who is standing among a crowd of spectators who are attentively listening to his harangue, it is well designed, grouped with great judgment, and handled in a masterly manner.

JEAN (Philippe), born in Jersey, came to London at the close of the American war, and acquired some distinction by his portraits, both in oil and miniature: died 1802.

JEAN (Gherard de St.), born at Haerlem, 1366; studied under Ouwater, whom he excelled in many respects, particularly in composition: died 1394.

JEFFRIES (James), born at Maidstone, (Kent), about 1756; studied in the Royal Academy, and in 1773 gained the gold medal for the best historical composition; in 1783, he exhibited a fine picture of the Siege

of Gibraltar, which was much admired, and engraved by Woollett: died 1784.

**JELGERHUIS** (John Reinksz), born at Leuwarde in 1770; learned the first principles of design from his father, and was afterwards pupil of Peter Barbiere; he painted landscapes from nature, interiors, shipping, and interiors of churches, and exhibited several paintings of those kinds at the exhibitions of 1816 and 1818. His works are highly esteemed; the museum at the Hague possesses a view of the small Fish Market by him: he died in Amsterdam in 1836.

**JELGERSMA** (Tako Hajo), an excellent painter of shipping, born at Harlingen in 1702, was a pupil of W. Vitringa; he studied also portrait painting, and settled at Haarlem, where he finished a great number of paintings; the shipping he has left are real chefs-d'œuvre: he died at Haarlem in 1795.

**JENKINS** (Thomas), born in Devonshire; studied painting in London under Hudson, and went to Rome with Richard Wilson, but finding he possessed little talent as an artist, he abandoned the profession, and turned dealer in antiquities: died 1798.

**JERVAS** (Charles), born in Ireland, a pupil of Sir Godfrey Kneller; painted portraits, but without any merit, either in drawing, colouring, composition, or even likeness; he usually painted life size, and in a flimsy daubing style, like fan painting: he made copies of some of the pictures in the Royal Collection, and small copies of the Cartoons in Hampton Court.

**JEURAT** (Stephen or Etienne), born in France, lived about 1743; studied in the Academy at Paris, and painted historical subjects and conversations, but we have no description of his style and manner.

**JOANES**—See **JUANES**.

**JOHNSON** (Robert), born in 1770, at Shorley in Northumberland; is only known as the painter or designer

of some admirable tail-pieces to Bewick's British Birds: died 1796.

**JOHNSON** (Cornelius)—See **JANSEN**.

**JOLI** (Antonio), born at Modena, 1700; was a scholar of Panini, and eminent as a painter of perspective and architectural views, in the style of that master; he was also much employed in the theatres: died 1777.

**JONG** (Ludolf de), born near Rotterdam, 1616; studied successively under C. Sachtleven, A. Palamedes, and John Bylaert: he painted easel pictures of battles and huntings, ingeniously composed and touched with great spirit, and excelled in portraiture. In the apartment of the Artillery Company at Rotterdam is a capital picture by him of the members of that Society, and in the Council Hall is another of the Burghers: died 1697.

**JONG** (Claude de), a painter at Utrecht; was received into the College of Painters in that city, in 1627, and in 1638 he gave to the hospital of St. Job a picture representing a mountainous landscape.

**JORDAENS** (Jacob or Jacques), born at Antwerp, 1595; studied under Van Oort, but in colouring and touch most resembles Rubens: he studied the works of the great masters of Italy, particularly Paolo Veronese. His works are to be found in almost every church or public edifice in Flanders, two of which, the Martyrdom of St. Apollonio, and Christ disputing with the Doctors, are greatly admired; the latter is often mistaken for the production of Rubens; in the Palace of the Wood near the Hague is the Triumph of Henry Prince of Nassau, and in the Gallery of Dusseldorf his famous picture of the Merry Making; the Orleans' Collection possessed the no less celebrated ones of the Satyr and the Man blowing Hot and Cold, also Pan and the Syren, the figures as large as life: his powers were more suited to fabulous history, or to the festive scenes of tumultuous revelry than to sacred subjects: died 1670.



**JORDAENS** (John), born at Delft, 1616; visited Italy, and on his return to Holland obtained considerable employment; his style resembles that of Rottenhaemer, he painted historical subjects with uncommon facility: died 1669.

**JORDANO** (Luca)—See **GIORDANO**.

**JORDANS** (John), born at Antwerp, 1539; studied under Martin Cleef, and painted landscape, history, village festivals, fires and moonlight; painted with considerable success: died 1599.

**JORIS** (Augustine), born in Delft, 1525; was instructed by James Mondst, an artist of little celebrity, afterwards visited France, and on his return to Holland was employed on some historical subjects for the churches; his principal picture is a Virgin and Child: died 1552.

**JORIS** (Augustine), also born at Delft, 1480; was eminent as a painter on glass: died 1557.

**JOUE** (Jacques la), born in Paris, 1687; died 1761; excelled in architectural subjects and theatrical decorations.

**JOUVENET** (Jean), born at Rouen, 1644; studied the principles of the art under his father, Lawrence Jouvnet, and also under Nicolo Poussin, and painted several pictures for the churches, amongst others, Christ curing the Paralytic; and the Twelve Apostles, each figure being 14 feet high: in 1765, he became a Member of the Royal Academy, his reception picture being Esther before King Ahasuerus; about which time he painted four pictures for St. Martin-in-the-fields, of which the subjects are, Mary Magdalen washing our Saviour's Feet; Christ driving the Money Changers from the Temple; the Resurrection of Lazarus; and the Miraculous Draught of Fishes; but his chef-d'œuvre is the Taking down from the Cross, in the church of the Capuchins at Paris; his compositions were grand, design correct, and colouring good: died 1717.

**JOUVENET** (Francesco), brother of Jean; studied under his brother, and became a good painter of portraits: died 1749.

**JUANES** (Juan Battista), born at Valencia, 1523; he confined his pencil to sacred subjects, which were grandly composed, coloured with great truth and beauty, and minutely finished. The Entombing of Christ; the Nativity; the Burial of a holy Monk; and the Martyrdom of St. Agnes, are amongst his best productions, some of which are in the style of Raffaele, and he is sometimes called the Spanish Raffaele: died 1579.

**JUNCOSA** (Fra Joachim), of Catalonia; painted many historical subjects, both sacred and profane, afterwards becoming a Carthusian monk, he painted in their church in Barcelona many other sacred things, amongst which is the history of Moses, and the miracles he performed for his people Israel: he died in the year 1708, at the age of 70.

**JUPPIN** (John Baptist), born at Namur, in 1678; learned design in his native city, then went to Brussels, where, having studied some years in order to perfect himself, he visited Rome, Modena, Bologna, Naples, and all the other principal cities of Italy; at Naples, he painted some large pictures for distinguished personages. On his return, he lived at first in his native place, but in 1717 removed to Liège; he painted for the States of Liège some pictures, which, as well as his landscapes, were considered chefs-d'œuvre; among the pictures which were unfortunately consumed in the fire at the palace of the States was a very remarkable one of the Eruption of Vesuvius; he made some paintings for the churches of the colleges of St. Denis and St. Martin at Liège, and also for the choir of the Rogations at Huy. The figures of his landscapes are painted by Plumier: he died at Namur in 1729.

**JUVANI** (Francesco), was a native of Rome, and a scholar of Carlo Ma-

ratti, but of his works as a painter little is known.

**JUVENELLI** (Nicholas), of Flanders, a painter of perspective, and writer upon antiquities; went to Nuremberg, where he painted in all kinds, as did Paul, his son, also. *Sandart*, p. 266.

**JUVENELLI** (Paul), a painter of Nuremberg, and son of Nicholas: died about the year 1655, as we are informed by his engraved portrait.

**JUWEEL** (Nicholas), of Rotterdam, was living in 1690; he painted after the manner of the Chevalier Vander Werf; his pictures, although possessed of great purity of touch and high finish, did not equal in merit those of his master.

**KABEL**—See **CABEL**.

**KAGER** (Matthew), born at Munich, 1566; went to Rome, studied the works of the best masters, and on his return, painted history for the churches and palaces at Munich; also a picture of the Last Judgment for the Senate House at Augsburg: died 1634. His works are little known out of his own country.

**KALCAR**—See **CALCAR**.

**KALF** (William), born at Amsterdam, 1630; was a disciple of Hendrick Pot, a painter of history and portraits, whose pursuits he for some time followed, but afterwards painted fruit, flowers, and still life, vases, and other ornaments in gold, silver, and crystal, which he imitated with a precision approaching to illusion. His works have a place in the choicest collections in Holland: died 1693.

**KALRAAT** (Abraham Van), born at Dort, 1643; studied painting of fruit and flowers under Samuel Help, in which he excelled; he composed with taste, and coloured agreeably: died 1699.

**KALRAAT** (Bernard Van), born at Dort, 1650, died 1721, younger brother of Abraham; painted first in

the manner of Albert Cuyp, whose disciple he was, landscape, cattle, and figures, views on the borders of the Maes, halts of travellers at inn doors, and sportsmen going to the chase, but very inferior to his instructor; he then adopted the style of Herman Sachtleven, and painted cabinet pictures, views on the Rhine, with boats and figures, highly finished, and transparently coloured, but not equal to those of Sachtleven.

**KAMPEN** (Jacob Van), born at Haerlem, 1650; is said to have been a disciple of John Van Bronkhorst, whose manner he approached nearly, as also that of John Bylaert; he travelled to Italy to improve himself both in design and colouring; painted historical subjects, the figures as large as life.

**KAMPHUYSEN**—See **CAMPHUYSEN**.

**KAPPELLE** (John Van), born in Holland; studied under William Vandevelde the younger, whose style he imitated with considerable success, but was in no respect equal to his instructor: flourished about 1710.

**KAPPEN** (Francis Vander), born at Antwerp; visited Italy for improvement, and was much esteemed as a painter of history: flourished about 1660.

**KAPUYNS**, a painter of flowers, lived at Brussels; there was formerly over one of the altars of the church of Notre Dame in that city, a Madonna, encircled in a garland of flowers, painted by him.

**KARSCH** (John Joseph), this renowned painter is believed to have been a German; he was painting in the service of the Elector Palatine in 1716.

**KAUFFMAN** (Maria Angelica), born in the Grisons, 1742; this lady was the daughter of a Swiss portrait painter, under whom she studied, and accompanied him to Milan, where she confined herself to portrait painting; but at Rome and Naples she studied and copied the works of the great masters;

came to England in 1756, became a member of the Royal Academy, and painted historical subjects, the figures generally smaller than life; her design was correct and agreeable, colouring mellow and harmonious; but there is a great sameness of expression in her heads, and a want of energy in her attitudes; her males and females appear to have been all cast in the same mould, and her heroes are but girls in disguise: died 1807.

**KAWENBERG**—See **COWENBERG**.

**KAY** or **KEY** (William), born at Breda, 1520; studied with Francis Floris under Lambert, and painted history and portraits, the former with less spirit and fire than those of Floris, but more correct in design: his portraits have been compared to those of Sir Antony More. He painted a large picture of the principal magistrates of Antwerp, full length and life size; also the portrait of Cardinal Granville. His works are generally carefully finished, and naturally coloured: died 1576.

**KAYNOT** (John), born at Malines in 1520, a pupil of Matthew Cock; painted landscapes with great judgment. He had two brothers, Roger and Nicholas, who painted the same subjects as him. He died in 1583.

**KEEBLE** (William), an English portrait painter, of whom we only learn that he was a member of the Academy in St. Martin's Lane, in 1754; and that he painted a whole length portrait of Sir Crisp Gascoyne, Lord Mayor of London, which was engraved by McArdeil.

**KEISAR** (William de), born at Antwerp about 1647; practised in miniature, enamel, and in oil colours; came to England, was patronized by James II., and painted a picture of St. Catharine for the chapel of the Queen Dowager of Charles II.; he painted his own portrait in water colours. He left a daughter who painted small portraits in oil, and copied with great success.

**KELDERMAN** (John), an amateur painter of flowers, fruit, and birds, was born at Dordrecht in 1741, and became a pupil of Wouter Dam. The painters Joris Ponce, Versteeg, Van Stry and Van Leew, with whom he lived in friendship, encouraged and guided him in his studies. He has left several pictures of flowers and fruit, rich in composition, and skillfully executed. He died at Dordrecht in 1820.

**KELLER** (John Henry), born at Basle, in Switzerland, 1692; studied landscape painting of Godfrey Stuber, and of his son at Munich; he visited Paris to perfect himself in that line, then went to Holland, and settled at the Hague. He ornamented with landscape and figures, after the manner of Teniers, an apartment in the house of Count Henry of Nassau. He died at the Hague in 1665.

**KEN**, an Englishman, painted small figures on copper with good expression; the Marquis D'Orisai, Viceroy of India, had in Lisbon one by his hand of the Feast of Esther.

**KENT** (William), born in Yorkshire, 1685; was sent to Rome in 1710, where he studied under Loti, and gained in the Academy the second-class prize. In 1719 he came to England, and through the interest of Lord Burlington, obtained considerable employment as a painter of history and of portraits, in which latter branch he did not succeed, his colouring being bad, and his drawing incorrect; he also designed some of the ornaments for Gay's Fables, Spenser's Fairy Queen, and Pope's Works; and on the death of Jervas, became painter to the Crown: died 1748.

**KERKHOFF** (D.), a distinguished artist, whose name should be placed in the number of the first painters, was born in 1766, at Amsterdam, and had for his master, Peter Barbiere; he painted landscapes, views of towns, and of villages; his works are highly

esteemed. In 1814 he exhibited three paintings at Amsterdam; 1st, The waterfall at Backhuysen, near Arnheim. 2nd, A view of Sonsbeck. 3rd, Another view taken from the side of the ramparts at Utrecht. He died at Amsterdam in 1821.

**KERCKHOVE** (Joseph Vanden), born at Bruges, 1669; studied under Quellinus, visited France and Italy, and on his return was much employed in painting history both in oil and in fresco, the backgrounds usually enriched with architecture. In the Town Hall at Ostend is a fine picture by him, representing the Council of the Gods; and at Bruges there are fifteen pictures by him of our Saviour's Passion; also four works of Mercy, and a splendid picture of the Resurrection: died 1724.

**KERCK** (William). In the Museum at Antwerp is a painting by this artist, representing the Israelites eating the Paschal Lamb by order of Moses, before quitting Egypt, and the Destroying Angel striking the first-born of the Egyptians.

**KERN** (Anthony), of Prague; studied painting in Venice in the school of Giambadista Piloni, and imitated his master perfectly. One of his paintings, the Slaughter of the Innocents, was ordered at Dresden, and seen by the King of Poland, who was so much pleased with it, that he wished to have the painter in his service. He died in Dresden in the year 1747.

**KESSEL** (John Van), born in Antwerp, 1626; imitated the highly finished style of John Breughel, and painted small landscapes, birds, reptiles, flowers, and fruit, touched with extraordinary neatness and precision, and in colouring sometimes approaching the silvery tones of Teniers; he usually studied from nature, selecting the choicest flowers and plants, his portraits were painted with a freedom and lightness of touch, and in colouring resembling Vandyck: died 1696.

**KESSELL** (Ferdinand Van), son of John, born at Breda, 1660; was instructed by and painted similar subjects to those of his father, but inferior in penciling and in purity of colour; also painted landscapes with considerable success, the figures usually inserted by Eykens, Maas, and others. In the Gallery at Dusseldorp are four pictures by him representing the four parts of the world, in which the plants, animals, trees, and flowers peculiar to each are delicately portrayed: died 1696.

**KESSELL** (Nicholas Van), nephew of Ferdinand, born in Antwerp, 1684; painted in the style of Teniers, merry makings, rustic conversations, and village festivals, the figures designed in the manner of Le Fage, and nearly approaching the excellence of Teniers in colouring; he afterwards painted portraits with but little success: died 1741.

**KETEL** (Cornelius), born at Gouda, 1548, studied under A. Blocklandt; he visited England in the reign of Queen Elizabeth, whose portrait he painted, and those of several of the nobility. In 1581 he went to Amsterdam, where he painted a large picture of the principal officers of the train bands, amongst whom he introduced his own portrait; he also painted the portrait of the King of Denmark, and occasionally imitated Ugo da Carpi, in using the ends of his fingers instead of brushes: his portraits of Democritus and Heraclitus, the former representing himself, and the latter, Signor Morosini, who had naturally a solemn and trifling countenance, were painted in that manner; his figures were usually as large or even larger than life. He painted a whole-length portrait of Sir Christopher Wren, and an allegorical representing Wisdom overcoming Strength: died 1602.

**KETTLE** (Tilly), born in London, 1740; practised portrait painting for some time; then went to the East Indies, and on his return, in 1777,

meeting with little encouragement, he determined on again visiting India, but died on his passage in 1798.

**KEULEN** (James Van), born in England of Dutch parents; was eminent as a portrait painter, and was employed by Charles I. and several of the nobility previous to the arrival of Vandyck. In the town hall at the Hague is a picture of fourteen of the magistrates by him, well composed, and in the style of John Ravesteyn: died 1665.

**KEUN** (Henry), born at Haerlem in 1738; painted in the manner of Berkeyden views of towns, the designs of which are very exact, the perspective well kept, and the figures neatly painted. Jasper Philips engraved from the paintings of this artist three views of the city of Haerlem: died 1788.

**KEY** (William), born at Breda in 1520; was a pupil of Lambert Lombard. He painted history and portraits; had an agreeable softness of penciling, and composed with judgment and skill. He painted the portrait of the Duke of Alva, which was the cause of his death: while working upon it the Duke and the judges plotted, in his presence, the death of Counts Egmont (who was his patron) and Horne, and other lords; this tyrannical act made such an impression upon him, that upon his return home he fell ill, and died on the very day those illustrious victims of tyranny were executed: July 5, 1568.

**KEY** (Adrian Thomas), was a cousin and pupil of William Key, whom he surpassed in spirit and originality of composition. There are two of his paintings in the Museum of Antwerp, one representing the Men, and the other the Women of the family of Franco y Feo-de-Briez.

**KEYSER** (Theodore de). We have no particulars of this Master, except that in the Gallery of Amsterdam there is a fine picture by him of the

Burgomaster deliberating on the honours to be paid to Mary of Medicis on her entrance to that city in 1638; the heads are admirably painted, and the colouring is rich and nearly approaching to Rembrandt.

**KICK** (Cornelius), born at Amsterdam, 1635: died 1675. Studied under his father, a portrait painter, and for some time followed his pursuits, but afterwards devoted himself to painting fruit and flowers, which he drew from nature, with a light and delicate touch, and a brilliant tone of colouring. His favourite flowers were tulips and hyacinths, which were admirably designed.

**KIERINGS OF CIERINCX** (James), a celebrated landscape painter, born at Utrecht, 1590. Came to England, and was employed by Charles I. to draw views of his Majesty's houses in Scotland and elsewhere. Those he painted in Holland are generally embellished with figures by Poelemburg. His pictures are freely and lightly touched, the foliage, and even the bark of his trees suited to the different kinds he represented. They are generally marked with the cypher  $\Phi$ : died 1646.

**KIES** (Simon Jansz), born at Amsterdam; a pupil of Francis Floris; according to Charles Van Mander, made designs after the paintings of his master in the house of Nicholas Jongeling at Antwerp; ten of which, representing the Labours of Hercules, and seven, the Arts, have been engraved.

**KILLIGREW** (Anne), born 1660, daughter of Dr. Henry Killigrew; became maid of honour to the Duchess of York, and having given early proofs of uncommon talents, she painted the portrait of her mistress and that of the Duke of York, afterwards James II.; also some historical subjects and still life; and a portrait of herself, in the style of Sir Peter Lely: died 1685.

**KING** (Thomas), was a scholar of Knapton, and painted portraits with

considerable ability. There is one by him of Matthew Skeggs, a publican, playing upon a broomstick, which has been engraved: died 1769.

**KINSON** (Francis), born at Bruges in 1774; went some years after to Paris; and in 1799 he obtained a prize for the best portrait. He exhibited in 1808 several portraits of a Imperial family, which gained him the grand gold medal. The same year Jerome, King of Westphalia, appointed him his principal painter. The Government having ordered the first painters of the capital to paint the portrait on foot of the Marshals of France, Ministers, &c., Kinson made those of the Prince of Ponte Corvo, afterwards King of Sweden, and of the minister Dejaan. In 1823 he exhibited at Ghent the portraits, on foot, of the Prince and the Princess of Orange. These are two exquisite portraits; the position and adjustment of the dress of the Princess are treated with grace, the accessories are made with taste, and give to the whole a pleasing and bewitching charm, the colouring is soft and brilliant, which so eminently distinguishes his works. King William I. decorated him with the order of the Lion of the Netherlands, and the Academy decreed him a medal, as having produced a work the nearest to perfection. In the same year he presented to the King and Royal Family of France the portrait, on foot, of the Duchess d'Angoulême. He also exhibited at Ghent, in 1820, seven portraits, all distinguished for graceful positions, a good choice of accessories and arrangements, pleasing and brilliant colouring, and that happy resemblance which is an essential merit in a portrait. He painted but one historical subject, Belisarius, which makes it regretted that he did not cultivate that species of painting: he died in his native city in 1839.

**KINT** (Thierry), born at the Hague in 1676; pupil of Constantine Netscher; was made dean of the Society

of Painters at the Hague. He painted as an amateur: died 1756.

**KIRBY** (John Joshua), born in Suffolk, 1716; became intimate with Gainsborough, and painted landscapes in a pleasing style; also perspective, which was his favourite subject. His view of the Old Kitchen at Glastonbury was exhibited in Spring Gardens in 1770. He is also known as the author of some works on perspective: died 1774.

**KITCHENMAN** (John), an Englishman; painted portraits in oil and in miniature; also four views of boats sailing on the Thames, which have been engraved by Pouney. He studied in the Royal Academy, drew a good figure, and gained several premiums from the Society of Arts: died 1782.

**KLASS** (Frederick Christian), a modern German painter, born at Dresden, 1752; was a scholar of Casanova, and became an eminent landscape painter: his subjects were views in Saxony.

**KLENGHEL** (John Christian), born near Dresden, 1731; was a scholar of Dietrich, in whose varied style he painted landscapes and historical subjects, which are much admired in his own country: was living in 1790.

**KLERCK** (Hyde), born in Brussels, 1570; was a disciple of Martin de Vos, and painted history in his style. Several of his pictures are in the churches of the Low Countries; the principal of which are, a Crucifixion, with the three Maries and St. John; a Holy Family; and the Martyrdom of St. Andrew: died 1629.

**KLEYNHENS** (Iz.), was a painter of flowers and fruit; his portrait painted by himself is his only known work now remaining: he was born in 1634, and died in 1701.

**KLINGSET**, a painter of Riga, in Livonia; was noted equally for his taste and his bravery in war. He has chosen his subjects with freedom, though he could not always guide his judgment in the correction of his de-

signs and the genius of his inventions ; nevertheless his pieces were generally esteemed. His works are mostly done in India ink. He excelled in giving relief and character to his figures : died in the year 1734, at the advanced age of 77.

**KLOCKER** or **KLOCKNER** (David), born at Hamburgh, 1629 ; was a scholar of George Jacob, a Dutch painter ; visited Rome and Venice ; and on his return was invited to Sweden, where he painted the portraits of the royal family and many of the principal nobility. He also executed many historical works, embellished with agreeable landscapes and pieces of architecture copied from the ancient vestiges at Rome. His drawing was correct, and he particularly excelled in the nude : died 1698.

**KLOK** (Nicholas), a painter and engraver, born at Leyden in 1576 ; is believed to have been a pupil of Francis Floris. His works are little known.

**KLOMP** (Abraham), a Dutch artist ; flourished about 1680. He painted landscapes and battles in the manner of Paul Potter, but very inferior in colouring, although correctly designed.

**KLUYT** (Peter Thierry), Jun. born at Delft ; was one of the best pupils of Michael Mirevelt.

**KNAPTON** (George), born in London, 1698 ; was a scholar of Richardson, and is chiefly known as a painter of portraits in crayons, in which he was much employed : died 1788.

**KNELLER** (Sir Godfrey), born at Lubeck, 1648 : died 1723. Studied in the school of Rembrandt, and also under Ferdinand Bol ; then visited Rome ; became a disciple of Carlo Maratti and of Bernini, and began to acquire some fame as a painter of portraits. He afterwards went to Venice and painted some family pictures and other portraits of the Donati and Garton families, particularly the Cardinal Bassadonna. In 1674 he came to England ; and having painted the portrait of Mr. Ver-

non, secretary to the Duke of Monmouth, and also the Duke's, was introduced by him to Charles II., whose portrait he painted ; likewise those of James II. and his Queen ; William and Mary ; Anne ; George I. ; Louis XIV. ; Peter the Great ; and the Emperor Charles VI. ; the beauties in Hampton Court ; the portraits in the Gallery of Admirals ; those of the Kit-Cat Club ; and his picture of the Converted Chinese at Windsor ; of which last he is said to have been justly proud. The head-dresses of the women were then worn very high, but he did not paint them in the extreme of the fashion. There is a ridiculous stiffness in the neckcloths of the men, and in the formal cut of their coats ; whilst the dress of the women generally consists of nothing more than a chemise thrown open, and a robe de chambre loosely thrown over it. At Petworth is a fine head by him of Sir Isaac Newton, which is one of his happiest efforts ; but some of his portraits of the Seymour family are alike discreditable to his talents.

**KNELLER** (John Zachary), brother of Sir Godfrey, born at Lubeck, 1636 ; painted architecture and still life in oil and in fresco, and copied some of Sir Godfrey's pictures in water colours : died 1702.

**KNIP** (Nicholas Frederick), born at Nimeguen in 1742 ; settled at Tilbourg, where he painted cabinet pictures of flowers, fruit, and landscapes. These pictures, which never exceeded a foot or a foot and a half in size, did not produce him more than fifty or sixty florins each. This meritorious artist had the misfortune of losing his sight in the prime of life ; he lived several years after, and died at the age of sixty-seven. His son still possesses some of his studies from nature, which equal the compositions of the best masters.

**KNIP** (Henrietta Gertrude), born at Tilbourg in 1783 ; having up to the age of nineteen painted after the

studies of flowers by her father, went to Paris, where she received lessons from the celebrated Van Spaendonck. In 1805 she established herself at Amsterdam, and was occupied in painting fruits and flowers; upon an invitation of some ladies of that city she also gave lessons. In 1819 she received at Paris a silver medal for a design in water colours, and a similar one at Amsterdam in 1822, with a diploma. It was about this time she commenced painting in oil. She went to Paris again in 1824 to take some lessons of the celebrated Van Dael, and on her return painted many pictures, which she sent to the various exhibitions in France, Germany, Flanders, and Amsterdam, and to the Hague. One in 1837 was bought by the Queen of the Low Countries for 500 florins; the Marquis de Verar bought several of her designs, one of a bunch of grapes, painted in oil, for 500 francs: she died at Haerlem in 1842.

**KNIPBERGER (N.)**; of him nothing more is known than that he painted landscapes in the style of Paul Bril, generally from the romantic views of Switzerland. His pencil was free, his clouds remarkably light and floating, his foregrounds agreeably diversified, and every object touched with great spirit.

**KNUPFER (Nicholas)**, born at Leipzig, 1603; died 1660. Studied first under Emanuel Nysens, an artist of no note, and afterwards under Abraham Bloemart, and became an excellent painter of historical subjects of a small size, also battle-pieces, three of which he painted for the King of Denmark, representing the victories of some of his ancestors; he also painted a pastoral picture of a Shepherd and Shepherdess, which was greatly admired; his figures are usually of a small size, but correctly designed and admirably coloured. One of his principal compositions is an Assembly of the Gods, formerly in the collection of the Greffier Fagel.

**KOBELL (Ferdinand)**, born at Manheim, Germany, 1740; painted some landscape views in the vicinity of his native city, and was appointed landscape painter to the Elector of Bavaria.

**KOBELL (William)**, son of the above, born at Manheim about 1765, was instructed in landscape painting by his father, in whose style he painted with considerable reputation.

**KOCK**—See **COCK**.

**KOECKERBERGER (Wenceslaus)**, born at Antwerp, 1554. Studied under Martin de Vos, afterwards visited Italy, and painted history for the churches there, and also those in Brabant and Flanders; one of his best pictures represents the Martyrdom of St. Sebastian, the colouring in which is particularly fine, and the design excellent. Vandyck painted his portrait: died 1634.

**KOECK or COECK (Peter)**, born at Alost, 1500. Studied at Brussels under B. Van Orlay; afterwards visited Italy, and on his return painted several pictures for the churches; also painted portraits, and was employed by the Emperor Charles V.: died 1550.

**KOEKHOEK (John)**, born at Middelburgh in 1811; was the third son of John Herman Koekhoeck, a very distinguished marine painter, and like his brothers Bernard Cornelius, Marinus Adrian, and Herman, studied under his father. This young artist, gifted with the most happy dispositions, and whose future promised to become brilliant, died in 1831. He has left some paintings of the sea, both calm and turbulent, which exhibit proof of a fine talent.

**KOENE (Isaac)**, born at Haerlem, 1615, died 1713; painted landscapes and waterfalls in the style of Jacob Ruysdael, under whom he studied; the figures inserted by Barent Gael.

**KOENRAAT (—)**, born at the Hague, 1678; studied under Netscher; his subjects were flowers, which he grouped with taste, and coloured with



a great resemblance to nature : died 1747.

**KOERTEN or BLOCK (Joanna).** This ingenious lady was born at Amsterdam, 1650 ; she employed herself in cutting on paper the representation of landscapes, birds, fruit, and flowers, and also portraits, with as striking a resemblance as if executed in oil : died 1715.

**KOETS (Roleof),** born at ZwoU, 1655, died 1725. Studied first under his father, a painter of whom we have no account, and afterwards under Gerhard Terburg, but devoted himself entirely to portrait painting ; he painted the portraits of King William III. ; the Earl of Portland and family, and most of the English and German nobility who attended that monarch at Loo.

**KOK (John Matthew),** born at Amsterdam in 1720, was pupil of Nicholas Verkolie ; he painted with a good finish some landscapes with figures and cattle, views of chateaux and shipping. The collection of pictures by this painter was sold in 1771.

**KOMPEN (James Van),** a Flemish painter and scholar of Rubens, went to Rome, where he studied the works of the best masters, and applied himself also to architecture with such success that when he returned to his own country he was employed to make the designs for the palace of Amsterdam, which was built from them ; he was always governed by nature, and painted many works after the manner of his master, though he never equalled him in the beauty and harmony of his colouring : he died about the year 1660. *Baldinucci, secolo 5. p. 380.*

**KONINCK (David de),** born at Antwerp, 1636, was a scholar of John Fyt, and painted similar subjects, huntings, animals, and dead game, he particularly excelled in designing birds, and although inferior to Fyt, his works possess considerable merit.

**KONINCK (Solomon)** — See **CONINCK.**

**KONINGH (Philip de),** born at Amsterdam, 1619 ; studied under Rembrandt, and painted historical subjects and portraits in no respect inferior to his instructor, but particularly excelled in the latter ; his colouring is rich and harmonious, clearer than that of Rembrandt, and partaking more of the chaste and tender tinting of Vandyck ; his own picture by himself is in the Florentine Gallery : died 1689.

**KONINGH (James),** born at Amsterdam, 1650 ; was a scholar of Adrian Vandevelde ; he painted landscapes, figures, and castles, in the beautiful style of his master ; also historical subjects of a small size, which possessed considerable merit : he went to Denmark, and probably died there.

**KOOGEN (Leonard Vander),** born at Haerlem, 1610, died 1681 ; studied under Jaques Jordaens, and was a fellow pupil of Cornelius Bega, whom he resembles in his touch and colouring, but in general of a different size, and some of his figures are as large as life ; his usual subjects were boors drinking, and conversations, correctly designed, and transparently coloured, which are much esteemed in his own country, and little known elsewhere.

**KOOI (William Bartel Vander),** born at Augustinusga, in Frisia, in 1768, had for masters in design Frans Zwart and John Verrier, and for perspective studied the works of Lairese ; and after three years study commenced painting landscapes in oil, under the direction of Verrier and Beekkerck. In 1804 he went to Dusseldorf to study the works of the great masters, and copied some portraits of Vandyck. In 1808, at the Exhibition at Amsterdam, he obtained 2000 francs for his picture representing a Lady receiving a Letter from the hands of a domestic ; from that period his reputation was always increasing, and all the works he exhibited elicited the highest praise. At Ghent, in 1823, he

he exhibited a *Player on the Flute*, a picture of admirable execution; he was a member of several societies: died at Leuwarde, in 1836.

**KOORNHERT**—See **CUEBNHERT**.

**KOSTER** (Simon de), born at Mid-delburgh, 1767, learnt design at the Academy of that city, and after receiving lessons in painting of Thomas Gaal, went in 1788 to London, where he worked with success, and procured an easy livelihood: he died in that city in 1831.

**KOUWENHOVEN** (James), born at Rotterdam, 1777; pupil of B. Omme-ganck, a painter of landscapes with cattle; worked for the cabinets of his own country, and of England. He devoted much time to give lessons to a number of pupils. In 1817 he made a journey into Germany and Switzerland, and died at Rotterdam in 1825.

**KOWENBERG** (Christian Van), born at Delft, 1604; was instructed by John Van Ess, an obscure painter, and afterwards travelled to Italy, and on his return to Holland was employed by the Prince of Orange in several considerable works; his colouring is natural, design correct, and composition grand, and he particularly excelled in nude figures, which he usually painted as large as life: died 1667.

**KRAHE** (Lambert), born at Dusseldorp about 1730, died 1790; was head inspector of the Electoral Picture Gallery there, which contains many productions of his pencil.

**KRANACK**—See **CRANACH**.

**KRANS** (George Melchior), born at Frankfort, 1729; studied under J. H. Tischbien, and afterwards at Paris under J. B. Greuze. He painted landscapes and figures, which were much esteemed, and procured him the patronage of the Duke of Wiemar: they usually represent views in the vicinity of that place.

**KRAUSE** (Francis), born at Augsburg, 1706; studied at Venice under G. B. Piazzetta, whose dark and dingy hues he adopted; afterwards visited Paris, and painted a picture of *Venus and Adonis*; but his best picture is a representation of *Mary Magdalen anointing the feet of Christ*; he occasionally painted portraits in crayons: died 1754.

**KRYNS** (Everard), born at the Hague, 1568; studied under Charles Vanmander; visited Rome, and improved himself in design and colouring, and painted history and portraits with some reputation: died 1627.

**KUCK** (Gerard Van), this painter is only known by one picture bearing his name, in the collection of H. Hoogers, at Nimeguen: it represents the *Saviour at table encircled by the inhabitants at Emmaus*; the design is very correct, the touch skilful, and approaches the manner of Rembrandt, without, however, his vigour.

**KUICHER** (Van), is cited as an historical painter by Hoet, in his work upon the painters omitted by Van Gool.

**KUICK** (John Van), born at Dort, 1530; was a fine painter on glass as well as in oil colours; he painted a picture representing the *Judgment of Solomon*, in which he designed the portrait of a person to whom he was under great obligation as the principal character, which giving offence to the Jesuits, he was persecuted by them, and finally burnt alive in 1572.

**KUNST** (Cornelius), born at Leyden, 1493; studied under Cornelius Engelbrechtsen, and painted history, correctly designed, and well coloured: died 1544.

**KUPETZKI** (John), born in Bohemia, 1667; studied under Claus, a Swiss painter, whom he accompanied to Italy, and assisted in his works; also studied the works of Correggio and the Caracci, and painted some historical pictures for the Emperor Joseph II. of Vienna; in colouring

he resembles Rembrandt, and in designing the human figure may be compared to Vandyck; he excelled in portraits, and took uncommon pains in finishing the heads; he painted the portraits of the Duke of Saxe Gotha, the Elector of Mentz, and the Margravine of Anspach: died 1740.

KUYPER (James), born at Amsterdam in 1761; studied design under Isaac Schmidt, and painting under Jurien Andriessen, and produced some fine Arcadian landscapes. In 1775 he was received a member of the Academy of Design, at Amsterdam, and gained some prizes there in 1781, 1782, and 1783, in which last year he took a journey into Germany, with the view of studying the galleries of Dusseldorp and Manheim. In 1808, he was a member of the Royal Institution of Holland, and unanimously promoted to the honourable functions of President of the same institution, but unhappily he died the same year. He possessed merit, and would have become a great historical painter, if his affairs had not hindered him from entirely devoting himself to his favourite art.

KUYPERS (Thierry), born at Dordrecht in 1732 or 1733, was a pupil of A. Schouman, at the Hague; he painted landscapes, and established himself at the village of Voorschoten, for the purpose of painting after nature. His canvasses, of rather large dimensions, served to ornament apartments according to the fashion of that time: he made, however, some easel pictures. He had much talent, but the irregular life he led, made him neglect his labours, and depreciated his works considerably. He died at Dordrecht in 1796.

LABACCO—See ABACCO.

LABRADOR (Juan), born at Badajoz, 1530; was a disciple of Morales, but quitted his style, and devoted himself to flowers, fruit, and still life, in which he was superior to any artist of his country: died 1600.

LACOUR, (—), a French artist, born at Bordeaux, 1746; was a pupil of Vien, and subsequently studied at Rome; he painted history, landscapes, sea-pieces, and familiar scenes, and produced many excellent compositions: died 1814.

LAENEN (Christian Vander), born at Antwerp about 1570, a pupil of Rubens; painted interiors, or conversation pieces, chiefly of an amatory description; his subjects were neatly composed, and figures well drawn, but are rarely met with in this country: died 1628.

LAER, or LAAR (Peter de), born in Holland, 1613; usually painted the sports and drolleries of vulgar life, called by the Italians bambocciate, such as playing at bowls, rural festivals, and fairs; also farriers' shops, cattle, conversations, huntings, and masquerades, the backgrounds usually decorated with the most remarkable objects in and near Rome, from which he had made designs in company with Claude and Poussin; although inferior to Wouvermans in the neatness and delicacy of his touch, he surpassed him in energy and variety of character, and excelled in representing the peculiar appearance of the atmosphere at any particular time of the day he wished to describe: died 1675.

LAER (Roeland Van), born in Holland, 1610; painted similar subjects, and in a similar style to his brother Peter, but in no respect equal to those of Peter: died 1640.

LAFABRIQUE (Nicholas), born at Namur towards the end of the 17th century; received the first principles of the art from one Bouge, a painter at Namur, and afterwards went to Rome, where he made such rapid progress, that in a short time his pencil procured him an easy subsistence. On returning, he settled at Liège, where he died in 1736. He excelled in painting figures and birds. Florent le Comte mentions two of his

paintings, one the head of a jovial philosopher, which sold for a large sum, the other of a man holding a goblet in his hand, which was then in the possession of the King of France.

LAFAGE, or La FAS (Nicholas), was a French painter of embroidery, and a very clever designer.

LAGRENEE (Louis John Francis), born in Paris, 1727; painted history, allegorical subjects, and portraits, and was a member of the French Academy for painting: died about 1787.

LAGUERRE (Louis), born in Paris, 1663; was a scholar of Le Brun, and afterwards came to England, and assisted Verrio in his large work in St. Bartholomew's Hospital; he painted the Labours of Hercules, and repaired Mantegna's pictures of the Triumph of Caesar, at Hampton Court, for King William, and also painted the staircase for Kneller, at his house at Whitton: died 1721.

LAGUERRE (John), son of Louis; studied under his father, and painted scenes and decorations for the theatres.

LAIKÉ (Sigismund), a Bavarian; went to Rome about 1575, and studied under Francis di Castello, a Flemish miniature painter, the best method of painting in small without hardness, but with beauty and neatness; he painted many Madonnas to be sent to India, and various subjects in miniature very beautifully on precious stones: died 1661.

LAIRESSE (John de), born at Amsterdam in 1679; pupil of his father, Gerard de Lairese; painted after the manner of his father, but had a harder touch: he died at Amsterdam in 1728.

LAIRESSE (Ernest), brother of Gerard, born at Liège, 1635; painted animals and hunting in distemper, and was made painter to the Prince of Liege: died 1675.

LAIRESSE (James and John), younger brothers of Gerard, born at Liège, 1671 and 1674; distinguished themselves in painting flowers, fruit, and bas-reliefs, but not equal to those of Gerard: they died at Amsterdam in 1709 and 1724.

LAIRESSE (Gerard), a French painter, born at Liège, 1640; studied design by copying the pictures of Bertholet Flemael and other celebrated masters, and at the age of fifteen painted historical pieces and portraits for the Electors of Cologne and Brandenburg: he was wonderfully expeditious, and painted in one day a large picture of Apollo and the Nine Muses. His design was excellent, colouring good, touch firm, yet light, and his draperies formed in the Italian taste; those of the women generally of silk, that admitted of different reflections of light, and richly embroidered; his backgrounds sometimes enriched with splendid architectural buildings, and in his manner he approached the nearest to Niccolo Poussin. Amongst his best productions are the History of Heliodorus; Achilles discovered amongst the Daughters of Lycomedes; Moses trampling on the Crown of Pharaoh; Polyæna; Stratonice; Germanicus; and Anthony and Cleopatra: died 1711.

LAIRESSE (Ernest de), born at Liège in 1678; pupil of his uncle, Gerard de Lairese; designed all kinds of animals well. He painted in water colours, and studied some time in Italy: died 1718.

LAIRESSE (Abraham de), born at Amsterdam in 1681; a pupil of his father, Gerard de Lairese; painted similar subjects to his father, but inferior to him: he died at Amsterdam in 1739.

LALLEMAND (George), born at Rheims, 1629; died 1716; painted history with some reputation.

LAMA (Giovanni), born at Naples, 1508; studied under his father,

Matteo Lama, afterwards under Giovanni Antonio Amati, and received some instructions from Polidoro Caravaggio. He painted historical subjects for the churches in Naples, of which, the Transfiguration; the Martyrdom of Saint Stephen; and a Descent from the Cross, are amongst his best works: died 1579.

LAMA (Giovanni Battista), born at Naples, 1560; was a pupil of Luca Giordano; painted history, and was also much employed in mythological subjects, easel size, which are admired for their elegant style and sweetness of colouring.

LAMBER (Jacob), an Anabaptist minister at Leuwarde; was an amateur painter. It is said, though his manner did not indicate it, that he was a pupil of Rubens, and that he was the first master of Govert Flink: he painted history with considerable talent.

LAMBERT (George), born in England, 1710; was a scholar of Hassell, and afterwards imitated the style of Wootton, but far surpassed him. His trees are grand, his masses well conducted, and his landscapes have a pleasing picturesque effect, and may be compared to those of Gaspar Poussin. One of his best pictures is at the Foundling Hospital: died 1765.

LAMBERT (General), the celebrated General of Oliver Cromwell's time; is said to have painted flowers in the style of Baptiste. The General's son is also said to have painted portraits. *Walpole*, vol. 2. p. 281.

LAMBERTI (Bonaventura), born at Carpi about 1651; one of the ablest scholars of Cignani; painted history, large and easel size, many of which are greatly admired; one of his best represents St. Francis raising a dead Child: died 1721.

LAMBERTINI (Michele), born at Bologna; was an ancient painter of the Bolognese school. A picture by this master is in the hall of the fish

market at Bologna, which is well coloured: he flourished about 1450.

LAMI (Charles), a Frenchman, born at Montaigne au Perche, 1679; painted history, but never rose above mediocrity: died 1733.

LAMINOYS (Simon), a Frenchman, born at Noyon, 1620; excelled in battle pieces: died 1683.

LAMME (Ary), born at a village beyond the Meuse in 1748; was a pupil of Joris Ponce for several years; he afterwards painted, with much merit, some large landscapes; his compositions exhibit a fruitful imagination, and a spirited execution. He died at Dordrecht in 1801, leaving a son named Arnold, whom he taught painting; and a daughter, who married a miniature painter, J. B. Scheffer, and was herself a very good miniature paintress: the son was a very good painter of skirmishes, battles, and rencounters, which subjects he made his principal study.

LAMPO or LAPO (Ricco di), a Florentine painter; married a daughter of Giotto, by whom he had a son, Stephen, a painter. *Baldinucci*, par. 2. p. 33.

LANA (Lodovico), born in the Duchy of Modena, 1597; studied under Ippolito Scarsellino; painted history, in which he united the taste of Guercino with the vigorous colouring of Tintoretto. One of his best pictures is a representation of the Deliverance of the City of Modena from the Plague: died 1646.

LANCE (Michel), born at Rouen, 1613; painted fruit, flowers, and animals with some reputation.

LANCHARES (Antonio), born at Madrid, 1586; was a scholar of Eugenio Caxes, and distinguished himself as a painter of history. Amongst his best pictures may be reckoned an Ascension; the Descent of the Holy Ghost; and the Virgin surrounded by Angels, all of which are at Madrid: died 1658.

**LANCILLOTTO** (Jacopino), of Modena, only son of Tommasino, called Bianchi, born in 1507; received a good education, and was an orator, poet, theologian, and astrologer, and also painted miniatures and pictures: being of an intrepid spirit, he went to the wars, where he died at the age of 47. *Vidriani*, p. 55.

**LANCISI** (Thomas), of Borgo San Sepolero, born in 1603; studied under Raphael Scaminosi, and lived to the age of 79. He had two brothers, Vincent and Matthew, both of whom were painters: his family for some generations had flourished as painters.

**LANCONELLO** (Cristoforo), born at Faenza, flourished about 1586; painted history for the palaces in Bologna, in the style of Baroccio, whose disciple he is supposed to have been. At Bologna is a Madonna by him, richly coloured, and admirably expressed.

**LANCRET** (Nicholas), born in Paris, 1690; studied first under Gillott, and afterwards under Watteau, whose style he imitated so closely, that his works sometimes pass for those of Watteau; he is, however, unequal to him in brilliancy of colour, and in delicacy of design, and less spirited in his touch: died 1743.

**LANCRINCK** (Prosper Henry), of French extraction, born about 1628; studied at Antwerp, and first painted landscapes, selecting for his models the works of Titian and Salvator Rosa, but particularly attached himself to Titian's style of landscape; came to England, and was much employed by Sir Peter Lely in painting the grounds, landscapes, flowers, ornaments, and sometimes draperies, in his pictures. Many of the pictures painted by him whilst in England were destroyed by fire at the mansion of Sir William Williams, one of his principal patrons. His compositions are admired for their harmony of colouring and warmth, and his skies are light and floating: died 1692.

**LONDON** (C. P.), a French artist

is said to have painted several pictures of merit, but is better known as the author of "*Vies des Œuvres des Peintres des plus Célèbres*," 22 vols. 4to. and other works: died 1826.

**LANDRIANI** (Paolo Camillo), born at Milan; was a scholar of Semini, and painted history for the churches with considerable reputation, particularly two altar-pieces of the Nativity and the Crucifixion: flourished about 1619.

**LANDRIANI** (Francis), called il Duchino, perhaps because he was Director of all the works that were painted in the ducal palace in his time; painted with great spirit and freedom in fresco, and his works are preserved as if painted but yesterday. He was living in the year 1600, but it is not known when he died.

**LANDULFO** (Pompeo), born at Naples, 1515; studied under G. B. Lama, and painted history for the churches there. His principal works are the Virgin and Child, and an Holy Family: died 1590.

**LANETI** (Dominic), flourished in Ferrara in 1500 with great reputation, although his manner was rather antique. He was master of Benvenuto Garofalo. *Vasari*, par. 3. lib. 2. p. 2.

**LANFRANCO** (Cavaliere Giovanni), born at Parma, 1581; studied first under Agostino Caracci, and whilst with him painted some pictures, which were greatly admired; he painted equally well in fresco and in oil, and sometimes aimed at an imitation of Correggio, but never arrived at his excellence: neither did he equal that of his master, his shadows being managed more in the style of Caravaggio: he, however, painted some excellent pictures, in some of which the heads of angels are in the style of Domenichino. His most celebrated work is the Virgin seated in the Clouds, contemplating the figure of our Saviour, on which the principal light emanates from a Glory surrounding his body: died 1647.

LANGE (J. de), a good portrait painter, whose talents were in vogue at the commencement of the 18th century. Among the family portraits of Mr. J. J. Nahuys, at Utrecht, is a portrait of a lady by him, of the natural size: both the position and the painting are good.

LANGENDYK (Thierry), born at Rotterdam in 1748, pupil of D. A. Bisschop; made some fine designs of combats and battles, which have been engraved. He could express the passions with the utmost truth, and the smaller details of his pictures had the most delicate finish; he almost always made designs, and finished very few paintings. There is, in a private cabinet, four pictures by him, all battle pieces: he died at Rotterdam in 1805.

LANGENDYK (John Anthony), son of Thierry Langendyk, born at Rotterdam in 1780; studied design under his father. After going to, and returning from St. Domingo, he lived alternately at Rotterdam, Amsterdam, the Hague, and Brussels: he finally settled at Amsterdam, where he died in 1818. He had entirely the manner of his father: besides some coloured and some Indian ink designs, he left some very good engravings.

LANGETTI (Giovanni Battista), born at Genoa, 1635; studied first under Pietro da Cortona, and afterwards under G. F. Cassani; his usual subjects were the heads and busts of old men, hermits, philosophers, &c., of which there are many in the private collections at Lombardy, and in the Venetian States. There is a good picture by him at Genoa of the Crucifixion: died 1676.

LANGEVEIT (Rutger Van), born at Nimeguen in 1635; having while very young distinguished himself in the arts and sciences, Frederic William the Great, Elector of Brandenburg, engaged him to go to Berlin as painter, architect, and mathematician to the court; he gave some lessons to the children of his pro-

tector, and was named Director of the Academy. The country palace at Copenik, near Berlin, and the church of Nieustadt, are constructions which he projected and executed during his stay at Berlin. There is still in the Hotel de Ville, at Nimeguen, a painting by him, representing an episode in the history of Guelderland, the figures of the size of life; he also painted some interiors of churches with figures, correct in design, and with great truth of colouring: died at Berlin in 1695.

LANGIEAN (Remigio), a Flemish painter, born in Brussels; a favourite pupil of Vandyck, formed his own manner upon that of his master; also caught his taste in colouring, but did not possess his skill in designing. There are a few paintings of small horses by him; but his principal works are devout subjects in large, at Louvain, Brussels, Dusseldorp, and other places: he died in 1671.

LANIERE (Nicholas), born in Italy; came to England in the reign of Charles I., for whom he painted a Holy Family; his own portrait, with a palette and pencil in hand, and a scrap of paper with musical notes, is in the Music School at Oxford: died 1646.

LANINI (Bernardino), born at Vercelli about 1522; was a disciple of Gaudenzio Ferrari, whose style he imitated with the utmost precision. He painted several works for the churches in Italy, in some of which he appears to have aimed at the impressive style of Leonardo da Vinci, particularly in a picture of the Flagellation of Christ: but in a picture of St. Catherine he came near to Titian: died 1578.

LANINI (Gaudenzio and Girolamo), brothers of Bernardino; followed his style at an humble distance.

LANZANO (Andrea), born at Milan, 1645; studied first under Scaramuccia, and afterwards in the school of Carlo Maratti, and painted in his style,

which he subsequently quitted for that of Lanfranco. His design was good, figures graceful, and colouring excellent, and he excelled in portraits: died 1712.

LAP (John), a Dutch painter. There are some very fine designs of landscapes, in the style of J. Both, attributed to this artist, and it is also said that there are some paintings in oil by him.

LAPIS (Gaetano), born at Cagliari, in Italy, 1704; studied under Sebastian Conca, and painted in a free and original style, with great fire, and correctly designed; there is a fine picture by him in the Borghese Palace representing the Birth of Venus: died 1776.

LAPPO (Stephen di), a Florentine painter, son of Ricco di Lapo, and grandson and scholar of Giotto; drew perspective, and was one of the earliest to quit the ancient manner of the masters, his predecessors. In Rome, Milan, Pistoia, Assisi, Perugia, and other cities, his works are to be seen. He died in 1359, aged 47. *Baldinucci*, sec. 3. p. 35. There is another, Stefano, a Florentine, a favourite scholar of Gerardo Fiorentino.

LAPPOLI (Giovanni Antonio), born at Arezzo, 1492; a disciple of Domenico Pecori, and afterwards of Peruzzo, called Pontormo; painted history, and most of his works are in the churches of his native city: died 1552.

LAQUY (William Joseph), born at Bruel, between Cologne and Bonn, in 1738, studied under Beldieu; he went to Amsterdam, and from there to the Hague, where he worked in conjunction with Wybraud Hendriks, who painted landscapes, Laquy introducing the figures. The celebrated amateur of the Fine Arts, Braamkamp, became his protector, and admitted him to his gallery, where he studied the works of Douw, Metz, P. Hooge, and other masters, which encouraged him to form the most flattering hopes; he then made the designs from the three celebrated paintings of Douw, Koedyk, and

Paul Potter, which were procured from the Emperor of Russia, but were lost in the voyage. He painted a great number of small pictures, agreeably composed, well coloured, and remarkably rich in accessories, the subjects he chose were mostly taken from common life. Although he was a mannerist, some of his pictures possess great merit; he produced some very fine paintings, which are still preserved in the best collections; he also painted portraits, but was not happy in the resemblances. He died at Cleves in 1798.

LARGILLIERE (Nicholas de), born in Paris, 1556; studied under Francis Gobeau, and painted landscapes, animals, fruit, flowers, subjects of low humour, or bambocciate, and afterwards history and portraits; he came to England in the reign of Charles II., whose portrait he painted, also several others of the nobility. At Paris he painted the portrait of Louis XIV. and on the coronation of James II. he painted the portrait of that monarch, and Maria d'Este, his queen: his colouring was chaste, and his drawing correct. His principal work, the Crucifixion of Christ, is in the church of St. Genevieve at Paris: died 1646.

LAROON (Marcellus), born at the Hague, 1653; studied under La Zoon, an obscure portrait painter, and also under B. Flechiere. His drawing was correct, and his colouring good; he excelled in drapery, and was employed by Sir Godfrey Kneller to paint the draperies in his pictures; but his chief talent lay in copying the styles of different masters, particularly that of Bassan, in which he was very successful. His subjects were conversations and portraits: died 1705.

LARRAGA (Apollinario), born in Valencia; imitated the style of Pedro Orrente, and painted several pictures for the churches and convents at Valencia: died 1728.

LARUE, sometimes named Versatzen; was a designer of landscapes



and views of cities in Holland: his designs are known by amateurs.

**LASTMAN** (Peter), born at Haarlem, 1581; was the disciple of Cornelius Cornelisz, and afterwards travelled to Italy for improvement, but could not divest himself of the German style. His compositions contain numerous figures, neither graceful nor correct in design, but vigorously coloured. One of his best performances is a picture of St. Paul at Lystra: he was the instructor of Rembrandt, who appears, to a certain extent, to have adopted his style: died 1649.

**LATOUR** (Maurice Quentin de), born at St. Quentin, 1705; painted a portrait of the English Ambassador (then at Cambridge), whom he accompanied to London, and met with much employment. On his return to France, about 1736, he discontinued the use of crayons, for oil, was taken into the favour of Louis XV., and painted the portraits of all the royal family: died 1788.

**LAUDATI** (Joseph), born in Perugia in 1672; learned the principles of design of Peter Montanini, and in Rome had some partial and friendly instructions from Carlo Maratti; he returned to his own country, his talents improved in colouring, well instructed in design, and perfect in composition.

**LAURATI** (Pietro), born at Sienna, 1282; studied under Bologhini, and became one of the best fresco painters of his time.

**LAURENS** (N.), an historical painter, is cited in the work of Hoet upon the painters omitted by Van Gool.

**LAURETTI** (Tommaso), called Siciliano, born in Palermo, studied under Sebastian del Piombo; visited Rome, and painted several works in fresco. His principal works at Bologna are the Resurrection, the Crowning of the Virgin, and the Martyrdom of Saints Vital and Agrico: died about 1610.

**LAURI** (Balthasar), born at Antwerp, about 1570; went to Rome, studied under Paul Bril, and became a good painter of landscape in the style of his master; whom he sometimes imitated so closely that it is difficult to distinguish their work. He died in 1641.

**LAURI** (Francesco), son of Balthasar, born at Rome, 1610; studied under Andrea Sacchi, and became a promising artist, but died young. The only work mentioned as by him, is a ceiling in the Palazzo Crescenci, representing the three Goddesses: died 1635.

**LAURI** (Filippo), younger son of Balthasar, born at Rome, 1623; studied first under his father, and afterwards under Caroselli; he usually embellished his landscapes with subjects from fabulous history, bacchanals, &c.; the figures delicately painted and well coloured, generally easel size; his works are highly valued: he also painted some grand compositions, the principal of which represents Adam and Eve in Paradise: died 1694.

**LAURI** or **LAURIER** (Peter), born in France; went to Bologna, studied under Guido, and painted numerous pictures for the churches there; the two best of which, are the Virgin presenting the Child to St. Felice and St. Anthony of Padua.

**LAURO** (Giacomo), born in Venice; studied under Paolo Veronese, and painted a fine picture of St. Roche interceding for those afflicted with the plague: died 1605.

**LAUTERI** (Camilla), a Bolognese paintress; was a disciple of the celebrated Cignani. In the second chapel in the church of St. George in Bologna, are some paintings by her, which are greatly extolled for goodness of design, and careful finishing.

**LAVAGNA** (Octavius), painted in imitation of tapestry on canvas, figures, history, and ornaments; also flowers and fruit in so exact a manner,

that it had the appearance of real tapestry. He worked in Flanders, and had a method not practised by any one else, of composing his colours, that gave them a peculiar brilliancy, particularly for ornamenting rooms. In 1744 he finished a grand hall for the Cardinal Bishop of Padua, and another for the Signors Caprari of Bologna. He also painted history in oil, which had merit, but not equal to his tapestry paintings, in which he may be said to have been unique.

**LAVESQUE** (Jacob), born in Dort, 1624; studied in the school of Rembrandt, and painted one picture, which, in penciling and colouring, strongly resembled that master; but abandoned that style for an imitation of John de Baan. His talent was confined to portrait painting: died 1674.

**LAVINIA**, of the city of Bruges, a highly esteemed miniature paintress; painted for Henry VIII. king of England, and after his death, for the Queens Mary and Elizabeth. *Vasari*, par. 3. p. 859.

**LAUWERS** (James John), born at Bruges in 1754; studied design in the Academy of that city; he went to Italy, from thence to Paris, and subsequently to Amsterdam, where he settled. He painted at first landscapes, and afterwards scenes of interiors; one of the latter, representing a lady sitting in a balcony, having an infant on her knees, in composition agreeable, design in fine keeping, colouring vigorous, and the penciling highly finished; it sold at public auction for 300 florins. In the Museum at Amsterdam, is a painting by him representing a farm house, before which a woman is sitting near a well. He died in that city in 1800.

**LAWRENCE** (Sir Thomas), born at Bristol in 1769; amongst British portrait painters ranks next to Sir Joshua Reynolds; he came to London in 1787, and became a student at the

Royal Academy, and shortly after, produced his admirable pictures of the Fighting Gladiator, and the Belvidere. His first portrait was that of Miss Farren, afterwards Countess of Derby; in 1788 he painted the Queen and the Princess Amelia; and in 1795, was made a Royal Academician: he subsequently vindicated his claim to a higher rank than that of a portrait painter by his grand picture of Satan calling on his fallen Angels to arise, from Paradise Lost; but so great was the demand for his portraits, that he found but little leisure for other pursuits. He painted, amongst others, the portraits of Mrs. Byng, Sophia Upton, Carolina Upton, Lady Templeton, the Marchioness of Exeter, Lady Conyngham, Lady C. Hamilton, Miss Lambe, Mrs. Thelluson and child, and Mrs. Williams; and subsequently the Princess of Wales, the Princess Charlotte, Mrs. Siddons, and numerous other ladies of rank, fashion and beauty, the most charming of which, was that of Lady Peel, designed as a companion to the Chapeau Paille of Rubens. His principal male portraits were Curran, Erskine, Wyndham, Sir William Grant, Lord Grey, Lord Amherst, Lord Ellenborough, Sir Joseph Banks, the Earl of Aberdeen, William Pitt, Lord Castlereagh and George Canning; Sir Walter Scott, Robert Southey, Thomas Campbell, Benjamin West and Henry Fuseli; and from 1814, he painted by command of the Prince Regent, those of the Emperor of Russia, the King of Prussia, Prince Blucher, the Hetman Platoff, and the Duke of Wellington; and also painted the Emperor of Austria, the Archduke Charles, Pope Pius VII., Cardinal Gonsalvi, the Pitt, as he was termed, of the Vatican; the soft and graceful Canova, Lord Brougham, Sir H. Davy, Sir Robert Peel, Wilson Croker, Thomas Moore, Lord Francis Leveson Gower, and John Kemble as Hamlet, a picture, half portrait. In 1802 his price

for a three-quarter sized portrait was 30 guineas ; for a half length, 60 guineas ; for a whole length, 120 guineas : and in 1806, his small size were 50 guineas, and whole length 200 guineas ; in 1808, the small size were increased to 80 guineas, and the full length to 320 guineas ; and after the death of Hoppner in 1810, his heads were 100 guineas, and his whole lengths 400 guineas ; but notwithstanding the high prices, crowds still flocked to him for a sitting. His male heads possess vigour, and characteristic expression ; but the eyes of the ladies beam with mildness and love, and his colouring is beautifully lustrous, transparent, and natural. No greater compliment could be paid to him than that of Fuseli, who swore in German, that the eyes of Lawrence were the eyes of Titian. He died in 1830.

LAZZARI (Donato), born in the Duchy of Urbino, 1450 ; studied under Fra Bartolomeo Corradini, and painted in fresco in the style of Mantegna, but excelled in portrait : died 1514.

LAZZARINI (Gregorio), born in Venice, 1654 ; was a scholar of Francesco Rosa, but abandoned his dark gloomy style when he became acquainted with Carlo Maratti, and painted a picture of San Lorenzo Giustimani, which is said to be the finest oil painting of the Venetian school : died about 1720.

LEAL (Simon de Leon), born at Madrid, 1610 ; was a scholar of Cuevas, and distinguished himself both in history and portraits, in the latter of which he resembled Vandyck ; his historical works are principally in the public edifices at Madrid : died 1687.

LEAL (Don Juan de Valdes)—See VALDES.

LE BAS—See BAS.

LE BLOND (Jean), born at Paris, 1635, died 1709 ; painted history with some reputation, but we have no further account of his works.

LEDEBOER (Isaac), is only known as an artist by the fine portrait of James Basnage, which is placed in the front of the work of that author. He flourished about the commencement of the eighteenth century.

LEDESMA (Joseph de), born in Old Castile, 1630 ; studied at Madrid under Juan Carrenho, and painted history for the churches there ; his best picture is a Descent from the Cross : died 1670.

LEDOULX (Peter), born in Bruges, 1730. Studied successfully at the Academy of his native city, and upon leaving that establishment, was among the number of the pupils of John Garemyn ; he painted views of towns, and would undoubtedly have acquired a great talent in painting if he had devoted himself entirely to that line, instead of employing the greater part of his life in painting in miniature a collection of insects and 383 different flowers ; it is true that he finished that work with admirable skill : he also wrote a history of the Arts and of Painters, and some very important materials, unedited, upon the sculptors, engravers, and painters of the eighteenth century, which is deposited in the Academy at Bruges.

LEECE (Matteo da), born at Rome, lived in the Pontificate of Pope Gregory XIII., painted history, and attempted the style of Michael Angelo Buonarrotti, but without success ; his best pictures are the Virgin and Child, and the Transfiguration.

LEEN (William Van), born at Dordrecht in 1753 ; was a pupil of John Arends, Thierry Kuypers, and Joris Ponce. At the age of twenty he went to Paris, and after three years spent in studying flowers he went to Rotterdam, where he lived for some time. He returned to Paris, and remained there until 1789, when the French Revolution broke out, and he was obliged to leave that city, and went to live at Belfshaven, where he died in

1825. All his paintings are finely finished and true to nature; his compositions of flowers and of fruit ornament the best cabinets in his own country and abroad; at the exhibition at the Hague in 1817, one of his pictures of flowers was remarkable for the grace, freshness, and elegance of the design and the colouring.

LEEPE (John Anthony), born at Bruges, 1664; without instruction became eminent as a painter of landscape and sea-pieces, storms, and calms, which he designed from nature with the utmost precision, the figures being usually introduced by Duvenede and Kerkhove: his landscapes are like those of Genoels, and frequently in the style of Gaspar Poussin, in one of which, a large one, representing the Flight into Egypt, the trees, foliage, and plants, are charmingly coloured, but his sea-pieces are considered the best: died 1720.

LEEUW (Sebastian Govertz Vander), father of Gabriel Vander Leeuw, and pupil of Gerritz Cuyt; was a good painter of cows, sheep, &c.

LEEUW (Gabriel Vander), born at Dort, 1643. Studied under his father Sebastian, and afterwards improved his style by studying the works of Benvenuto Castiglione and Rosa da Tivoli, particularly the latter, whom he imitated closely in some of his works; his scenes were sketched from nature, the animals well drawn and touched with great spirit, but his colouring partakes more of the Roman than the Flemish school: died 1688.

LEEUW (Peter), brother of Gabriel, born at Dort, 1644; painted the same subjects as his brother, but so closely in imitation of Adrian Vandervelde, that his pictures are frequently mistaken for early productions of that master; his animals, though not so highly finished, are well drawn, his skies clear and sunny, and distances well kept: died 1705.

LEFEBRE (N.), born at Visé, a pro-

vince of Liége; was a pupil of David: this artist, who had given the best hopes for the future, died in the flower of his age in 1826. There is a portrait by him of the King of the Low Countries on foot, which evinces a fine talent.

LE FEBURE—See FEVRE.

LEGI (James), a Flemish painter, brother-in-law and pupil of John Rosa, of Genoa; painted flowers, fruit, and animals, which he carried to very high perfection, colouring with much grace and the freedom of a master's hand: he retired to Milan, where he died. He lived about 1630. *Soprani*, p. 324.

LEGILLON (John Francis), born in 1739 at Bruges; after studying under Mathias de Visch, went in 1760 to Rouen and worked in the Academy of that city under John Baptist Descamps, who was at that time Director; in 1763, he travelled through France to Italy, and in 1769 returned to Rouen, where he studied nature, designing from the finest and most picturesque views that he met; in 1770, he embarked for Civita Vecchia, and went from thence to Rome, where he remained two years, the beauty of the works which he had incessantly before his eyes revealed to him that he had still to learn to overcome the immense distance between his own works and those chefs-d'œuvre. After passing through Italy he returned to Bruges in 1774. He had a taste for landscape, especially for picturesque views, and for interiors, animated by country scenes, in which the Flemish and Dutch schools excelled; his first essays were in water colours, he then opened a school, of which the best pupils were Gerard de Son, John Verbruggen, and H. Van de Steene; about this time he essayed painting in oil. In 1779, he revisited Paris and went to Switzerland, everywhere designing and sometimes painting, the better to retain the magic of the scenery; he returned to Paris, and was

taken ill and died in that city in 1797. Although painting only as an amateur he may be placed among the most distinguished artists of the epoch; his works are rare, and reveal the genius for composition which he possessed; his touch was spirited, the expression of his smaller figures graceful, and his colouring possesses as much freshness as vigour.

**LEGNANI** (Stefano Maria), called Legnanino, born at Milan, 1660; was instructed by his father Cristoforo, a portrait painter, and afterwards by Carlo Cignani and Carlo Maratti, and by copying the works of the best masters, he formed a pleasing style of his own, combining the manner of the Roman, Milanese, and Bolognese schools. He painted history, sacred and profane, both in oil and in fresco, with considerable success: died 1715.

**LEIGH** (Jared), an amateur painter, resided in Doctors' Commons; painted landscape and sea views in a pleasing style, and occasionally exhibited at the Society's Rooms in Spring Gardens: died 1769.

**LEISMAN** (John Anthony), born in Germany, 1604; went to Venice and applied himself to the attentive studying of the works of Titian, Tintoretto, and Paolo Veronese: he painted historical subjects, but was particularly excellent in sea-ports and landscapes, which he usually embellished with magnificent architecture, buildings, ruins, and antiques; he had a spirited touch, and a delicate style of colouring. One of his pictures represents a gang of robbers in a dreary mountainous country, watching for their prey: died 1698.

**LELIE** (Adrien de), born at Tilbourg in 1755, a pupil of Quertermont, at Antwerp, applied himself to architecture and perspective; then went to Dusseldorf, where he studied and copied a great number of portraits of Vandyck and of Rubens, also some historical pictures of the best Italian

and Dutch masters. He became acquainted with Peter Camper, who induced him to settle at Amsterdam, where he executed a number of portraits and other pictures; one of which, painted for John Gildemeester, represents that amateur shewing his cabinet to some ladies and gentlemen; the principal picture of that collection is easily distinguished on his canvas; he painted for the society Felix Meritis a picture composed of portraits of several of its members: his works are very highly esteemed, and are in the principal cabinets in the Low Countries, in England, and in Germany. In 1810 he exhibited at Amsterdam a charming picture, which attracted every one's notice; it was a young Scholar retired into a Cabinet to study his lesson. He died at Amsterdam in 1820. The Museum of that city possesses a picture by him, of an interior, where a peasant is filling his pipe, and near him is a woman and child.

**LELIENBERG** (G.), painted inanimate objects with much talent, such as dead birds, hares, implements of the chase, &c.; his spirited pencil, light and soft, wants, however, the vigour of that of Evert Van Aelst, and of John Weenix; some of his works bear the date of 1663. It is supposed that he lived at the Hague. Hoet mentions him as a painter omitted by Van Gool.

**LELLI** (Giovanni Antonio), born at Rome, 1591. Studied under L. Cardi, called Cigoli; painted history, chiefly cabinet size; but there are some large works by him in the churches at Rome; the principal of which are the Annunciation, and the Visitation of the Virgin Mary: died 1640.

**LELLI** (Ercole), born at Bologna; studied under Giovanni Pietro Zanutti, and painted history; his principal works are in the churches at Bologna and Piacenza: a Virgin and Child, St. Anthony and St. Chiusa, and a St. Fidele are considered the best.

**LELY** (Sir Peter), born in Westphalia, 1617. Studied under Peter Grebber of Haerlem, and in 1641 came to England and succeeded Vandyck; he painted history and portraits, but was chiefly employed in the latter; at Windsor is a Magdalen, and a Sleeping Venus; the Duke of Devonshire has also a picture of Jupiter and Europa; Lord Pomfret one of Cymon and Iphigenia; and the Marquis of Exeter Susannah and the Elders: in portrait painting, he imitated the style of Vandyck, and soon surpassed all his contemporaries; he painted the portrait of Charles I., of King William and Queen Mary; also that of Cromwell, and of Charles II. on his restoration, and numerous others: his portraits are mostly ladies, usually represented down to the knees, and frequently with backgrounds; and though not equal to Vandyck in purity of colour, are sometimes more beautiful, and the eyes have a peculiarly languid expression; but his portraits of men are in every respect inferior to those of Vandyck; his portraits in crayons are not less esteemed than are those in oil: died 1680.

**LEMAIRE** (John), a Frenchman, born at Dammartin, 1597. Studied under Vignon, then visited Rome, and applied himself chiefly to architecture and perspective, designing from the ancient remains with which that city and the environs abound: died in 1659.

**LEMAIRE** (Francis), born at Maison Rouge, 1627, died 1688; painted portraits, and was a good colourist.

**LEMBEKE** (John Philip), of Nuremburgh, a disciple of George Strauch, and in Rome of Peter de Laer, being of a warlike temper, painted battles in the field, naval armaments, assaults, sieges, and hunting-pieces. *Sandart*, p. 386.

**LEMENS** (Balthazar Van), born at Antwerp, 1637; came to England and painted small historical subjects, but

meeting with no success, he employed himself in painting the draperies and backgrounds for other artists: died 1704.

**LEMKE** (Philip), a Fleming, followed in Italy the style of Bamboccio; he was inclined to paint battles, of which the arrangements and conduct were so good that they pleased every connoisseur. *Sandart*, p. 337.

**LENDANARA** (Lorenzo da), a scholar of Squarcione, and an esteemed painter in his time, worked in competition with Mantegna, in the church degli Erimitani in Padua: he flourished about 1490. *Vasari*, par. 2. lib. 1. p. 195.

**LENGELE** (Martin), born at the Hague, 1604, died 1661; painted historical subjects, but we have no further description of his works.

**LENS** (Bernard), the Younger, born in London, was an eminent miniature painter, and is celebrated for his fine copies, in water colours, from Vandyck, Rubens, and other great masters: died 1741.

**LENZEN** (J. F.), born at Antwerp in 1790, a pupil of Mayn; painted landscapes, and copied very happily different paintings of Ommeganck: he died near Antwerp in 1840.

**LEONARDINI** (Francesco), born at Venice, 1654, went to Madrid, and painted several pictures for the churches; the principal of which are an altar-piece of the Incarnation, and the Death and Burial of St. Joseph; he also excelled as a portrait painter: died 1711.

**LEONARDO** (Fra Augustin), born at Madrid, 1580; painted several altar-pieces for the churches, one of the best of which represents the Miracle of the Loaves and Fishes; also painted portraits, which are said to possess great merit: died 1640.

**LEONE** (Arto), called Coriario, born 1498. Studied under Cornelius

Engelbrechtsen; painted history, sacred and profane, the figures usually life size, decorated with superb architecture, or subjects of bas-relief, grandly designed, and with great taste: died 1564.

LEONE (Girolamo da), of Placentia, learned designing and painting of Bernardine Campi, and was a companion of Daniel Cunio, with whom he is spoken of by *Lama*, p. 80: he flourished about 1560.

LEONE (Lewis), born in Padua, applied himself more particularly to portraits, in which he excelled; he also engraved and had a good knowledge of medals; some of his works have been engraved. He died at the age of 52, about the year 1616, leaving a son whose works have by many been confounded with those of the father, being in a similar style.

LEONI (Padre Andrew da), a priest of St. Girolamo, illuminated many of the choral books for the church of the Escorial in Spain, so beautifully, that they would bear a comparison with those of Julius Clovio; others were painted by Padre Julian, his disciple; and others by Salazzaro. *Mazzolati*, p. 274.

LEONI or LIONI (Cavaliere Ottavio), born at Rome about 1585; flourished during the Pontificate of Urban VIII. and painted the portraits of the Pope, the Cardinals, and principal nobility of that period; also several altarpieces for the churches, the chief of which are the Madonna, St. Carlo, St. Francesco, and St. Nicolo: died 1659.

LEONZI (Hannibal), was a painter of Perugia. Leone Pascole nella Vita dei Pittore Perugini, gives his life, p. 213: he died in the year 1706, aged 83.

LEUR (N. Vander), born at Breda, 1667; went to Italy, where he studied and copied the works of the great masters, and on his return to

Holland, painted history and portraits, but particularly excelled in the latter: died 1726.

LEUX (Francis), was Prefect of the Imperial Gallery in Germany, founded for the reception of Paul Rubens' paintings; he went to Italy to improve himself, and returned well instructed; he painted with freedom, and with pleasing colouring; his works are very numerous. *Sandart*, p. 318.

L'VASSEUR—See VASSEUR.

LEVINUM (Peter Simon), is mentioned by Hoet as a painter in miniature.

LEXMOND (John Van), born at Dordrecht in 1769; a pupil of A. and J. Van Stry, although a good painter, employed almost all his time in giving lessons; he made, however, some designs and pictures in oil; the subjects are views of towns. There are some of his paintings in several collections at Dordrecht, and other cities: he died at Dordrecht in 1838.

LEYDEN (Lucas Jacobs), called Lucas Van Leyden, born at Leyden, 1494; painted in oil, distemper, and on glass with equal success, in history, landscape, and portrait; in colouring fresh and clear, pencil light, though finished, but his drawings in the stiff gothic style then prevailing throughout Germany and Flanders. His principal work, representing the Last Judgment, contains a vast number of figures; there are also some fine pictures of Christ restoring the Blind Man's Sight; the Virgin and Infant; and a Descent from the Cross: died 1533.

LEYDEN (Arnold di), a Flemish painter, renowned for the goodness of his compositions and his force of colouring; lived retired to please his friend Francis Floris, a painter of very high reputation in Flanders, and who had a great esteem for him: he was drowned by accident in the year 1564,

at the age of 66. *Baldinucci*, sec. 4. p. 349.

LEYSSENS (Nicholas), born at Antwerp, 1661; was the scholar of Peter Eyckens, and afterwards visited Rome, studying from the antique and the ancient masters, by which he acquired a correct and tasteful design, particularly of women and children, nymphs, boys, and statues; his colouring was good, and he was much employed in decorating with figures the works of Hardime, Bosschaert, and Verbruggen: died 1710.

LEZIER (Paul), born at Dordrecht, painted a large picture representing the principal burghesses of that city, which fine painting is no longer at the Society of Archers, as M. Balen, in his *History of Dordrecht*, says it was. It appears he lived about the same time as Jacob Gerritz Cuyp.

LIANO (Philip), born at Madrid, 1575. Studied under Alonzo Sancho Coello, and painted small portraits, faithful in resemblance, and so exquisitely finished that he was called the Miniature Titian: died 1625.

LIBERAL (Giorgio), born 1548; an Italian painter of whose works we have no description.

LIBERALE (Veronese), or Liberale da Verona, born at Verona, 1451; was a scholar of Vincenzo di Stefano, but imitated the style of Bellini and of Andrea Mantegna; he finished his pictures so highly as to give them the appearance of miniatures, and introduced numerous small figures, horses, dogs, camels, &c.; he painted many altar-pieces, the principal of which represents the Marriage of St. Catherine; and was also much employed in illuminating books and missals: died 1536.

LIBERI (Cavaliere Pietro), born at Padua, 1605; was a scholar of Varotari, called Paduanino, and one of the ablest designers of the Veronese school. He studied the works of M. A. Buonarroti, Raffaele, Correggio, Titian,

and others, and formed a style partaking of the beauties of all. His historical compositions resemble the Caracci, but his fabulous subjects are more in the manner of Titian, but somewhat too red. He sometimes finished so highly that even the hairs of the head are visible. One of his pictures, representing the story of Job, is in the mixed style of Caravaggio and Calabrese; but his best and the most highly finished of his larger works is Moses striking the Rock, at Bergamo. He was more employed in fabulous, than in sacred subjects; and from his loose mode of treating them he obtained the name of Libertino: died 1687.

LIBERI (Marco), son of Pietro, born at Venice, 1650; studied under his father, whose manner he adopted, and copied his works so closely that it is difficult to distinguish one from the other. He usually painted fabulous subjects, casel size.

LIBRI (Girolamo da), born at Verona, 1474; was the son of a miniature painter and illuminator of missals, and became an eminent painter of history. His principal performances are a Descent from the Cross, and the Virgin and Child, with two Saints: died 1555.

LICINIO (Giovanni Antonio), called Il Pordenone, born at Pordenone in the Friuli, 1484; studied the works of Pellegrino di San Daniello, and was the competitor of Titian. He painted both in oil and in fresco, and was much employed for the churches both in Italy and Germany. Though less tender in his tones, and unequal to Titian in his design, he rivals him in the energy of his style and his boldness of execution, and more so in the muscular forms of his men, than in the softness and delicacy of the females. He may be considered the second in rank in the Venetian school: died 1540.

LICINIO (Bernardinoda Pordenone), resembles Giovanni Antonio in his



style, and is supposed to have been his scholar; in portraits he so nearly approached him, that his works are frequently attributed to that master.

**LICINIO** (Giulio da Pordenone), nephew of Il Pordenone, born 1520; distinguished himself as an historical painter, particularly in fresco.

**LIEMAKER** (Nicholas), called Rose, born at Ghent, 1575; was a scholar of Mark Guerards, and afterwards of Otho Venius, and one of the most eminent painters of the Flemish school. His principal pictures are the Fall of Lucifer; the Good Samaritan; and the Last Judgment; and his works are to be found in almost every town in the Low Countries: died 1647.

**LIENDER** (Peter Van), born at Utrecht in 1727; painted landscapes, views of towns, &c. He travelled up the banks of the Rhine, of which he has left some views after nature: he died at Utrecht in 1797.

**LIERNUR** (Alexander), born at the Hague in 1770; having lost his parents when only seven years old, the Stadtholder, William V., took him under his protection, and placed him in the Lutheran Orphan Asylum. He early shewed a happy disposition for painting, and under the conduct of one of the directors made such rapid and brilliant progress as to obtain the gold medal at the Academy of Design. In 1794 he set out for Rome, with the intention of studying historical painting, but in the following year the political troubles of his country obliged him to return to Holland. In 1796, at the Hague, he designed some portraits in crayons and in water colours, and completely succeeded in that kind. He copied, at the same period, the twelve pictures by Van Veen, which were sold by lottery for 1800 florins. He married in 1801; and on that occasion went to Paris, where he formed a collection of thirty designs after the best Dutch, French, Flemish, and Italian masters, which

are now in the museum. On his return to Holland he exhibited some designs, which were the objects of just admiration: he died at Amsterdam in 1815.

**LIERRE** (Joseph Van), born at Brussels, 1530: died 1583. Painted landscapes in a pleasing style, and with figures neatly executed.

**LIEVENS** (John), born at Leyden, 1607; studied first under Van Schooten, and afterwards under Peter Lastman, and copied Haerlem's pictures of Democritus and Heraclitus so closely that his works might have been mistaken for the originals. He also painted a number of historical subjects, one of which, the Continnence of Scipio, is highly commended; another of a Student in his Library, life size, which was presented to Charles I., whose portrait he painted, with those of several of the royal family and many of the nobility. Amongst his most celebrated productions are Abraham's Sacrifice; David and Bathsheba; the Vision of the Virgin; and an Holy Family. He painted many casel size pictures for private collections: died 1663.

**LIGARIO** (Pietro), born in the Valteline, 1686; studied under Lazzara Baldi at Rome, and afterwards visited Venice to improve himself in colouring, and on his return painted some historical pictures for the churches and for private collections: died 1748.

**LIGHTFOOT** (William), an English painter of landscape and perspective views; of whose works we have no account: died about 1671.

**LIGNORO** (Antonia di), a Neapolitan lady; painted many works which were admired for the softness of their colouring, and the exactness of their design.

**LIGORIO** (Piero), born at Naples, 1493; studied at Rome under Giulio

Romano, and executed some fresco works there; but was more eminent as an architect than as a painter: died 1573.

LIGOZZI (Jacopo), born at Verona, 1543; painted history in oil and in fresco; the latter of which are much admired, and are chiefly representations of battles and triumphs. There are also several of his oil paintings in the churches at Florence, in which the style of Paolo Veronese is distinctly recognized: died 1627.

LIGOZZI (Bartholomew), nephew to the celebrated Jacopo Ligozzi; was famous for painting flowers with the greatest delicacy and finish: he died aged 75.

LILIA (Andrea)—See ANCONA.

LIMBURG (Henry Van), born in Rotterdam, 1675; painted small historical subjects and portraits in the style of Vander Werf, by whom he was instructed, but not so highly finished as those of his master. One of the best, representing a Holy Family, is in the Gallery of the Louvre.

LIN (J. Van), a Dutch painter, surnamed de Stille, or le Paisable, lived towards the end of the 17th century, and about the year 1667 painted, with considerable talent, combats, hunting pieces and horses. His paintings were much sought after.

LINAILOLO (Berto), a Florentine painter; flourished about 1470. Some of his works were thought very singular in those times. They were ordered by the King of Hungary. *Vasari*, "Vita di Paolo Romano," tom. 1, p. 289.

LINDAER (Giacomo), born at Florence, 1488; studied under Ghirlandajo, and improved his style by copying the works of Michael Angelo. He painted history, designed in a grand manner: died 1556.

LINGELBACH (John), born at Frankfurt on the Maine, 1625; visited Rome; studied the works of the great masters and the remains of antiquity;

and on his return to Holland painted fairs, markets, carnivals, mountebanks, quack doctors, &c., surrounded by crowds of spectators; the figures neatly penciled and agreeably coloured. His landscapes are usually enriched with splendid architectural ruins and statues. He also painted naval engagements and sea-ports, in which the figures are habited in the costume of the different nations. His skies are generally light, and of a clear, blueish tint, and thinly clouded, and he frequently embellished the landscapes of Wynants, Ruysdael, and others, with small figures; in colouring and design he frequently resembles Wouvermans: died 1687.

LINSCHOOTEN (Adrian Van), born at Delft, 1590; studied at Rome under Spagnoletti, and like him adopted the bold and vigorous style of Michael Angelo Caravaggio. Two of his best productions are Peter denying Christ, and Peter's Repentance: died 1678.

LINSEN (John), a Flemish painter of marines and sea-fights, in which the figures are well designed, and the colouring pleasing and natural.

LINT (Peter Van), born at Antwerp, 1609; went to Rome, and became eminent as a painter of history and portraits, which he handled equally well in fresco as in oil, and in large size or easel portraits. His subjects were either sacred or profane: of the former, his best picture, representing the Virgin making a Gift to the Monks of the Carmelite Order, is in the manner of Vandyck: died 1668.

LINT (Henry Van), son of Peter, (called Studio); painted landscapes, chiefly summer scenes, with rocks, cascades, villas, &c., taken from the most picturesque views in the vicinity of Rome, and in style somewhat resembling those of Van Bloemen, called Orizonti. His two principal pictures, one a View of the Campo Vaccino, and the other of the Colosseum at Rome, are in the collection of the Marquis of Hastings; died 1680.

LINTHORST (J.), born at Amsterdam in 1755; became an excellent painter of flowers and fruit under the direction of his father (who painted large canvasses to ornament rooms). His works were highly esteemed: he died at Amsterdam in 1815.

LINTMEYER or LINDMEYER (Daniel), born at Schaffhausen, 1540; was chiefly known as a painter on glass. His works were admired as well for the composition as for the lustre and brilliancy of their colouring: died 1600.

LION, born at Dinant in 1740; having acquired some reputation as a painter at Liège, went to Paris, where the celebrated De Vien admitted him a pupil; at that school he made great progress, and became a good painter of history and portraits. He lived some years at Vienna, where his paintings were very *recherchée*. He returned to his own country at an advanced age, and died in 1814.

LION (A.), was the painter of two portraits of armed burgesses, which are at Amsterdam; one of them bears the date 1628.

LIONE (Andrew de), a Neapolitan painter; was a scholar of Belisarius Greco, and afterwards of Salvator Rosa. He painted some rooms in the palace of the Viceroy; they were large battle pieces. He afterwards did better by imitating the manner of Falcone in small and in perspective: he died in Naples about the year 1675, aged 80.

LIONE (John da), a scholar of Giulio Romano; worked upon the designs of his master, hoping that when he worked for himself he should be able to execute his paintings so that they should be taken for those of his master: he flourished about 1540. *Vasari*, par. 3. tom. 4. p. 332.

LIONI (Cavaliere Ottavia) — See LEONE.

LIOTARD (John Stephen), called the Turk, born at Geneva, 1702; having copied a miniature by Petitot,

he was sent to Paris, and afterwards came to England, where he practised portrait painting in enamel, and also in crayons, in which latter he succeeded admirably, but obtained but little employment from the fidelity of his likenesses, as he never suppressed any blemish on the countenance of his sitters; he painted the portraits of the Emperor and Empress of Germany, and occasionally painted on glass; one of his pictures, in enamel, is seventeen inches by thirteen; his own picture, by himself, is in the Florentine Gallery: died 1776.

LIPPI (Francesco Filippo), called the Old, born at Florence about 1421; studied under Masaccio, and painted a picture of a Virgin and Child, with a Glory, and some other religious subjects entirely in his manner, in some of which his figures are life size; his colouring was agreeable, draperies loose, and well arranged: died 1469.

LIPPI (Filippino) called the Young, born at Florence, 1460; studied under Boticelli, and excelled in grotesque ornaments, trophies, and antiquities; his principal historical works are, an Assumption; two pictures of St. John and St. Philip; and the Adoration of the Magi: died 1505.

LIPPI (Lorenzo), born in Florence, 1606: studied under Roselli, but made the works of Santo di Titi his model, which he improved by adopting that of Federigo Baroccio in his draperies; his principal performances at Florence are a Crucifixion, and the Triumph of David; at the court of Innspruck he painted several portraits in an excellent style: died 1664.

LIS or LYS (John Vander), born at Oldenburgh, 1570; studied under Henry Goltzius, whom he imitated so closely, that their works are not easily to be distinguished; then visited Italy, and on seeing the works of Titian, Tintoretto, P. Veronese and Domenico Feti, completely altered his manner. Amongst his historical subjects, the most celebrated are,

Adam and Eve lamenting the death of Abel; St. Jerome in the Desert; and the Prodigal Son. He also painted rural sports, marriages, balls, villagers dancing, &c.; his figures well drawn, dressed in Venetian habits, correctly designed, and composed with great spirit. He painted large pictures and easel size equally admirable; his naked figures are exquisitely painted, and touched with great delicacy: died 1629.

LIS or LYS (John Vander), born at Breda, 1600; was a disciple of Cornelius Poelemborg, whose manner he imitated in subject, colouring, and pencil, and although with less freedom and lightness of touch, they are sometimes taken for the productions of that master; he painted a fine picture of Diana in the Bath, attended by her Nymphs; but his most capital performance is said to be in the possession of Lord Middleton; his own portrait by himself, exquisitely painted, was formerly in the collection at Strawberry Hill: died 1657.

LITERINI (Agostino), born at Venice, 1642; studied under Pietro della Vecchia, and painted historical subjects with considerable ability: died 1692.

LIVENS—See LIEVENS.

LIVERSEAGE (Henry), born at Manchester in 1803; first commenced painting portraits, but he afterwards turned his attention to dramatic and other subjects, and produced, amongst others, the following—Adam Woodcock, from Scott's *Romance of the Abbot*; *Isabella and the Recluse*, from the *Black Dwarf*; the *Inquiry*; the *Cobbler*, a highly humorous production; *Percie Shafton*; and *Mysie Happy*. He possessed great powers of delineation of character, and succeeded equally well in comic as in serious subjects. Shakspeare and Scott were his favourite authors, and these were found upon his table when he lay dead: he expired suddenly in 1832.

LLORENTE (Don Bernardo Germano), born at Seville, 1685; was instructed by his father, an artist of no note, but arrived at such eminence, that when Felipe V. visited Seville he was employed to paint the portrait of the infant Prince: he also painted a picture of the Virgin as a Shepherdess in the midst of her flocks, in the sweet and delicate style of Murillo: died 1757.

LLOYD (Mary); this lady was an admirable flower painter, and a member of the Royal Academy, but practised chiefly for her amusement: died 1819.

LOANE (Christopher Vander), of Antwerp; studied painting without a master, and formed a good and graceful manner. He painted conversations, balls, and fanciful rustic scenes: he lived in Holland, and died in that country. *Jacob. Campi*, par. 2. p. 10.

LOCA (Battista), born at Naples, flourished about 1540; he studied under Giovanni Antonia da Amato, but afterwards adopted the manner of Andrea de Salerno, and became an eminent painter of history; his principal work is a picture of the Conversion of St. Paul in the church of St. Spirito Santo, at Naples.

LOCATELLI—See LUCATELLI.

LODER (—), a German painter, lived about 1760, but we have no further account of his works or style.

LODGE (William), born at Leeds, Yorkshire, 1649; visited Venice in company of Lord Bellasyse, where he drew a number of views; and on his return to England, assisted Dr. Martin Lister in drawing rare shells and fossils: died 1689.

LODI (Callista Piazza da) — See PIAZZA.

LODI (Evanglist), of Cremona, born in 1618; was a scholar of the Cavaliere Malosso.

LODIGIANO (Albertino), a painter; worked for the Court, and in the

palace of Francis Sforza, Duke of Milan. He is mentioned by *Lomazzo*, p. 405.

**LOFVERS** (Peter), born at Groningen in 1710; a pupil of J. A. Wassenberg; was a famous painter of shipping and sea views; he frequently took sea voyages to study that element, which he imitated with great perfection. His paintings were highly prized in France, England, and Hamburg: he died in 1788.

**LOFVERS** (Henry), born at Groningen in 1739; a pupil of his father, Peter Lofvers; painted shipping, landscapes and flowers, in which he had great merit: he acquired much celebrity, and died at Groningen in 1805.

**LOIR** (Nicholas), born in Paris, 1624; studied under Sebastian Bourdon, and afterwards at Rome, and painted history, landscapes, architecture, &c., but particularly excelled in the figures of women and boys; his best pictures are of an easel size, in the style of Gaspar Poussin, and one of the most esteemed of a larger kind, represents the Marriage of St. Catherine. Louis XIV. employed him in several considerable works in the Tuilleries, and at Versailles: died 1679.

**LOLI** (Lorenzo), born at Bologna about 1612; studied under Guido, and from being considered his favourite disciple, obtained the name of Reni; he painted several altar-pieces for the churches at Bologna.

**LOMAZZO** (Giovanni Paolo), born at Milan, 1538; studied under Giovanni Battista della Cerva; painted history, landscape, and portraits, with equal ability, and some reputation.

**LOMBARD** (Lambert), born at Liege in 1500; visited Italy, and studied under Andrea del Sarto, but could never divest himself of his early dry and stiff manner; he is ranked, however, amongst the best painters of his time and country; a Last Supper of

his is highly commended for its admirable design and beautiful effect: he died in 1560.

**LOMBARDELLI**—See **MARCA**.

**LOMBARDI** (Giovanni Domenico), born at Lucca, 1612; was instructed by Pietro Paolini, and improved his style by studying the works of the Caracci, and the Venetian mode of colouring; he painted some pictures for the churches, in the best manner of Guercino: died 1752.

**LOMBARDO** (Biagio), a citizen of Venice; united the Italian taste with the Flemish style in landscape painting; he painted also in miniature, with an excellent manner of colouring, and correct in design: he flourished about 1640. *Ridolf*, par. 1. p. 112.

**LOMI** (Aurelio), born at Pisa, 1556; studied first under Bronzino, and afterwards under Cardì, called Cigoli, and painted in fresco in the style of both combined, rich in colour, with a splendid display of drapery and accessories; his principal works are the Last Judgment, and St. Antonio da Padua: died 1620.

**LOMI** (Orazio)—See **GENTILESCHI**.

**LOMI** (Artemisia)—See **GENTILESCHI**.

**LONDONIO** (Francesco), born at Milan, 1723; painted history, and landscapes with animals, but was more successful in the latter; his works are highly esteemed in Italy, and are to be found in the best collections: died 1783.

**LONGHI** (Luca), born at Ravenna, lived about 1580; painted history and portraits with considerable reputation; his historical compositions are usually confined to a few figures, highly finished, and agreeably coloured, and are chiefly in the churches at Ferrara and Mantua.

**LONGHI** (Francesco), son and scholar of Luca; painted history and portraits in the style of his father, but not equal to him.

**LONGHI** (Alessandro), born at Venice, 1700; was a scholar of Guiseppe Nogari, and chiefly distinguished as a portrait painter, and as having published the lives of the Venetian artists: died 1744.

**LONI** or **LOMI** (Alessandro), born at Florence, 1655; was a scholar and imitator of Carlo Dolci, and chiefly employed in copying his works, which he did so closely as to render it difficult to distinguish his copies from the originals. In the Florentine collection there is a small picture by him containing nearly 100 figures, exquisitely penciled, and finely coloured: died 1702.

**LONSINGH** (Francis Joseph), born at Brussels in 1743; obtained the protection of Charles of Lorraine, at that time governor of the Low Countries, who permitted him to attend the Royal Academy which that Prince had refounded on its ancient basis; he obtained in 1759 the first prize, consisting of a chain of gold, and a medal with the effigy of that Prince bearing the inscription "*Artis delineatoris præmium*." He then entered the school of Geraerts, a celebrated painter of bas-reliefs, and who was, with the landscape painter, Antonissen, one of the first who followed the impulse that had been given to the arts. Geraerts had been the pupil of Michaux, a painter of distinguished merit, and who may be considered as the last master that belonged to what may be really called the school of Rubens, because he had lived with several of his great disciples. He visited Rome, and entered the school of Raphael Mengs. After the Revolution, in 1798, he visited Paris to see the chefs-d'œuvre of Rome, and of his country, which events had collected there; and on seeing the Apollo of the Belvidere, and the Descent from the Cross, by the great painter of Antwerp, he shed tears at the sight, as it recalled to his memory the days of his youth; he re-

turned to Bourdeaux, where he died in 1799, aged 66. Lonsingh had a manner of his own, which united those of the Flemish and Italian schools, and which gave to his works a kind of originality that is not met with in any other master; he designed and composed with facility, disposed his groups with great judgment, and was a good colourist; he always produced the greatest effect by employing fine masses of light, which he judiciously tempered by those of shade. The greatest number of his works consist of portraits, some of which are engraved. He left but few easel paintings, which are always rare and very recherchée; the major part of his works are to be found at Bourdeaux.

**LOON** (Theodore Van), born at Brussels, 1630; visited Italy, and in conjunction with Carlo Maratti studied the works of Raffaele; all his compositions are decidedly in the manner of Carlo Maratti; but although the colouring is generally good, it is occasionally too black and sombre in the shadows; two of his pictures at Mechlin, the Wise Men's Offering and the Salutation of the Virgin, and a series of pictures at Brussels representing the Passion, are favourable specimens of the master; but his best works are the seven pictures of the History of the Virgin: died 1678.

**LORCH**—See **LORICH**.

**LORENCSE** (Carlo), painted in a soft and pleasing manner. In the chapel of the Preceptory of St. Louis at Rome, he painted the Stories of the Holy Offices, of the Visitation of Elizabeth, and the Assumption of the Virgin Mary; likewise a painting in St. Nicholas dei Lorenesi, and some pictures in the monastery of the Trinità dei Monti.

**LORENZETTI** (Ambrogio), born at Sienna, 1257; usually painted large pictures, one of the best of which is an emblematical subject, and is spoken

of as a clever production for that early period; he is said to have also painted landscapes, in which the conflict of the elements was admirably depicted: died 1340.

LORENZETTI (John Baptist), it is believed of Verona; painted in oil and in fresco in a good manner; in the Dominican church of Santa Anastasia, in Verona, he painted in fresco the ceiling of the chapel of the Rosary, for which he received a reward of 1300 ducats: he flourished about 1640. *Pozzo*, p. 172.

LORENZINI (Fra Antonio), a Bolognese, born 1655, was a scholar of Passinelli, but little is known of his works as a painter: died about 1735.

LORENZINO (—), born at Bologna, 1504; he excelled in painting history, and on visiting Rome was employed by Pope Gregory XIII.: died 1577.

LORME (A. de), born in France; flourished about 1655; excelled in painting architectural subjects, particularly the interiors of Gothic temples and churches; there is a respectable specimen of his abilities in the gallery of the Louvre.

LORRAINE (Claude, or Claude Gelee), born at Champagne, in Lorraine, about 1600; studied under Agostino Tassi, but nature was his principal guide, and the splendid scenery in the vicinity of Rome the models from which his landscapes were designed; his pictures, though small, are embellished with superb architectural temples, ruins and statues, and the perspective is so admirably kept, that the eye appears to wander over an immense space of hill, dale, and mountain, without fatigue, whilst the varied changes of the atmosphere, the dewy mists of the morning, the burning noontide rays, or the mellow tints of the evening, alike shed a charm on all we behold; his marines and sea-ports also vie with

his landscapes for superiority, and nothing can exceed the purity of his skies, or the brilliant reflection of the sun upon the gently undulating waters. His pictures were so often copied, during even the lifetime of the master, that he considered it advisable to make drawings of all his own works before parting with them, in a book called the *Libri di Veritati*, of which six copies remained at the time of his death, one of which has been engraved by Earlom. There are now five capital pictures by Claude in the National Gallery: they represent the Embarkation of the Queen of Sheba; the Marriage of Rebecca and Isaac; a Morning Landscape; an Italian Sea-port at sunset; and the Embarkation of St. Ursula: died 1682.

LORRRAINE (Louis Joseph de), born at Paris, 1715; studied under Dumont, then went to St. Petersburg, and was employed in decorating the theatres.

LOTEN (John), born in Switzerland, was a celebrated landscape painter, and particularly excelled in land storms and romantic scenery; his subjects are usually dark groves, gloomy glades, craggy rocks, and mountain cataracts, or land storms accompanied with rain; his colouring is generally bold, yet natural, and his landscapes, in which he rarely omitted to introduce an oak tree, possess a solemn grandeur, and are painted in a bold and masterly style; his works are mostly large size: he came to England in the reign of Charles II., and died about 1680.

LOTH (John Ulderich), of Monaco, a scholar of Veneziano; increased the glory of his country in having produced so many good paintings by his works in oil, though when he got old he fell off very much in his painting: he died in the year 1660, leaving a son, John Charles, a painter likewise. *Sandrart*, p. 319.

LOTI or LOTH (Giovanni Carlo), born at Munich, 1632; studied under

Liberi, but imitated the style of M. A. Buonarroti, in design, colouring, and vigorous contrast of light and shadow; he afterwards visited Venice, and adopted the effective manner of Guercino. Amongst his best works may be reckoned, a Dead Christ, at Venice, and the Death of Joseph; also the Death of Abel, in the gallery at Florence; he painted the portrait of the Emperor of Austria in a masterly style: died 1698.

LOTTI (Bartholomew), a Bolognese, and scholar of Viola; painted landscapes very beautifully, with the taste of the Caracci. *Malvasia*, par. 4. p. 132.

LOTTO (Lorenzo), born in Bergamo, 1490; studied first under Previtali, and afterwards at Venice, under Bellini, and on leaving him, adopted the manner of Giorgione; but with a less bold touch, and less brilliant in his colouring: his carnations are, however, fine, and his draperies well cast; and in elegance of forms, and the beautiful expression of his heads, his works will bear comparison with those of Raffaele or Correggio: he also excelled in portraits, and sometimes introduced them into his historical compositions. His best picture is a Madonna and Child, with St. John embracing a Lamb: died 1560.

LOTYN (John), born at Brussels; was a painter of flowers, and for a long time employed at the court of Mary, Queen of England: after the death of that princess he returned to his native country, where he died.

LOUIS (Leonard Francis), born at the Hague in 1698; was a pupil of Peter Van Kuik, and of John Vollevens: he was a good painter of portraits, and especially happy in his likenesses.

LOURON (M.)—See LARON.

LOUTHERBOURG (Philip James de), born at Strasbourg, about 1734 (son of a miniature painter); studied under Francisco Casanova, and on leaving

that school became a very popular painter of battles, huntings, sea-pieces, and landscapes with figures and cattle, in which last he, at that time, appears to have imitated the charming style of Nicholas Berghem: his works were universally admired. Soon after 1763 he came to London, where he remained until his death in 1812. In his landscapes, and indeed in his pictures in general, he displays great dexterity of hand, and a seductive gaudiness in his colouring, frequently in opposition to the chaste and sober tinting of nature; in parts of his pictures he is uncommonly fine, but there is often a want of generality in the effect, which is frequently scattered and fluttering. Besides his landscapes he painted the Victory of Lord Howe; the Siege of Valenciennes; and the Review at Worley Camp.

LOVINI (Bernardino)—See LUINI.

LOWE (Mauritius), the pupil of Cipriani, and a student at the Royal Academy; painted history, but never attained any degree of eminence: died 1793.

LOYER (Nicholas), born at Antwerp, 1625; painted historical subjects with considerable reputation, but we have no further description of his works: died 1681.

LUBIENETSKI (Theodore), born at Cracow, 1653; studied first under Jurian Sturn, and afterwards under Gerard Lairesse, in whose style he painted history and landscape with considerable success: died 1716.

LUBIENETSKI (Christopher), brother of Theodore, born at Stettin, 1659; received some instructions from Sturn, and afterwards in the school of Adrian Backer, whose style he followed both in history and portraits with some success: died about 1719.

LUCAS of Leyden—See LEYDEN.

LUCASZ (Peter Francis), born at Malines in 1606, was a pupil of Ge-



rard Seghers of Antwerp; painted landscapes, which he ornamented with small figures, touched in a very superior manner. The Archduke Leopold employed, and highly esteemed him. He died in 1654.

**LUCATELLI** (Andrea), born at Rome, 1540. This celebrated landscape painter usually represented views in the vicinity of Rome, in which he introduced monuments of stone and marble; the colours of which were imitated with surprising fidelity, and the bark and foliage of his trees with equal accuracy. His storms and waterfalls had a grand and fine effect; and his tone of colouring was suited to the different periods of the day: died 1602.

**LUCERNA** (Don Diego di), a native of the kingdom of Andalusia; was a famous painter in his time. *Palazzo Vite Lucerna*, tom. 2. p. 304.

**LUCHESE** (Il)—See **RICCI**.

**LUCHESIMO**—See **TESTA**.

**LUCY** (Charles), born in London in 1692; was at the age of thirteen placed under Pietro Dandini, of whom he learned drawing; he then went to Forli, under the protection of Cav. Carlo Cignani, in whose flourishing school he studied for eight years, after which he went to Bologna, and formed his style from the works of the best masters; he painted with much grace and sweetness, but his taste leading him to portrait painting, he exercised in that line great taste, accompanied with good colouring.

**LUIGHI** (Antonio), born at Bologna, 1685; a scholar of Gioseffo dal Sole; painted history for the churches with some reputation; his principal picture represents Christ appearing to Mary Magdalen: died 1757.

**LUIKEN**—See **LUYKEN** (John).

**LUINI** or **LOVINI** (Bernardo), born at Bernard, in the Milanese territory, about 1480; is supposed to have been a disciple of Leonardo da Vinci,

whose style no one could approach nearer than he did in design, colour, and the chiaro-oscuro; he painted both in oil and in fresco; and his pictures of Mary Magdalen, and St. John with the Lamb, are equal to the productions of L. da Vinci. His best painting in fresco is an *Ecce Homo*; in some of his works he approaches very near to Raffaele: died about 1550.

**LUINI** (Aurelio), son of Bernardino, born in Milan, 1530; painted in the style of his father, but is inferior to him in design, and in the expression of his heads. His principal work is a representation of the Baptism of Christ: died 1593.

**LUINI** (Tommaso), born at Rome, 1597; attached himself to the style of M. A. Caravaggio, and painted history with some reputation; his best works are St. Philip performing a Miracle, and the Flight into Egypt: died young.

**LUNDENS** (G.); this artist is cited by Hoet in his work upon the painters omitted by Van Gool; his works are in the style of the Dutch school, and principally to be met with in Holland; he painted interiors, and conversations of peasants, which are to be seen in the richest collections, and especially in the Dresden Gallery; one of which, representing some armed burgesses, was sold at Amsterdam in 1712, for 263 florins; only a few florins less than one by Philip Wouvermans at the same auction.

**LUNY**, a modern painter of sea-pieces in the manner of Powell, but less highly finished.

**LUTI** (Cavaliere Benedetto), born at Florence, 1666; studied first under Gabbiani, and afterwards Ciro Ferri, but adopted a style of his own, distinguished by elegance of design, amenity of colouring, and a judicious management of light and shadow; he painted many excellent works for the churches; amongst which, are the Prophet Isaiah, and Mary Magdalen

anointing the feet of Christ. His two first pictures were a Bacchanal, and an Endymion, life size : he also painted a fine picture of the Death of Abel. His own portrait, painted by himself, is in the Florentine Gallery : died 1724.

LUTTERELL (Henry), born at Dublin, about 1650 : studied portrait painting in crayons under Ashfield, whom he soon surpassed, and is said to have approached Holbein. Some of his portraits are on copper, a curious method which no other painter in crayons seems to have adopted : died 1710.

LUYKEN (John), born at Amsterdam, 1649 ; studied under Zaagmoelen, and painted historical subjects with some reputation ; he usually introduced numerous figures into his composition, which were more expressive than graceful : died 1712.

LUYKS (Nicholas), a German, born in 1600 ; was a good painter of history, and of portraits. He died in 1658.

LUZZO (Pietro da Feltro)—See MORTO DA FELTRO.

LYONET (Peter), born at Maestricht in 1708 ; a pupil of the Chevalier Karl de Moor ; entirely neglected painting to devote himself to the sciences ; he was member of several learned societies, and died at the Hague in 1789. There are no remains of his works, except some designs of insects.

MAAN or MAN (Cornelius), born at Delft, 1621 ; visited Paris, and from thence went to Italy, where he resided three years ; he afterwards visited Venice, where the works of Titian, particularly his portraits, attracted his attention, and on his return to Holland he distinguished himself as a painter of history and portraits in his style, in the latter of which he particularly excelled. At Delft is a large picture of the por-

traits of the most eminent of the medical professors of his time, painted for Surgeons' Hall, which is more in the manner of the Venetian than of the Dutch school : died 1706.

MAAS or MAES (Arnold Van), born at Gouda in 1620 ; was a scholar of D. Teniers the Younger, and painted similar subjects with considerable success ; viz. village festivals, wakes, merry-makings, &c., ingeniously composed, and touched with neatness and spirit, little inferior to his charming model. He visited England for the purpose of studying the works of the great historical painters, and died soon after his return to Holland in 1664.

MAAS or MAES (Dirk or Theodore), born at Haerlem, 1656 ; studied some time under H. Mommsers, a painter of Italian markets, into whose pictures he usually introduced the fruit, vegetables, &c., and afterwards under N. Berghem, but by a strange capriciousness of disposition, left that admirable painter to place himself under John Van Huchtenberg, the battle painter, whose style he followed with considerable reputation ; he painted battle pieces, skirmishes, huntings, and horse fairs, designed with surprising fidelity, ingeniously composed, and touched with great spirit. He visited England in the reign of King William, and painted, amongst other works, the Battle of the Boyne, for the Duke of Portland : died 1715.

MAAS or MAES (Nicholas), born at Dort, 1632 ; went to Amsterdam, and entered the school of Rembrandt, and on leaving that academy distinguished himself as a painter of historical subjects of a small size, which, in richness of tone, and harmony of effect, approached the admired works of Rembrandt ; but finding portrait painting more profitable, he adopted that branch, and by avoiding the dark style of that master for one more pleasing to the fair sex, he became one of the most successful artists of his time : died 1693.

**MAAS** or **MAES** (Godfrey), born at Antwerp, 1660; by an assiduous study of Rubens, Vandyck, and other celebrated artists of his country, became one of the most distinguished historical painters of his time. The churches of the Netherlands contain ample specimens of his ability; but at Amsterdam his talent shines most conspicuously: in the cathedral of that city is a fine picture by him of the Death of St. Lucia; and in the church of St. George is his celebrated altar-piece, representing the Martyrdom of that Saint; and in the church of the Hospital is a picture of the Assumption of the Virgin Mary, composed and painted in the style of Rubens. His designs are more correct than is usual in the works of the Flemish painters, and his colouring is excellent: died 1722.

**MAAT**—See **BLANCKHOFF**.

**MABUSE** or **MALBRUGIUS** (John de), born at Maubeuse, a small town in Hainault, in the latter part of the 14th century; painted history and portraits, fresh and clear in colouring, in design correct, much in the style of Albert Durer, and finished as high as the productions of Mieris or G. Douw. He painted a fine picture of the Descent from the Cross for a church at Middelburgh; but his most capital performance was a picture of the Wise Men's Offering, for the altar-piece of the church of the abbey at Grammont, which occupied him seven years; it was sold after the death of Prince Charles of Lorraine, and is now in the possession of the Earl of Carlisle. He visited England in the reign of Henry VII., whose portrait he painted; he painted also that of Arthur, Prince of Wales, with Prince Henry, and the Princess Margaret, now at Windsor Castle, with others of the Royal family; also several of the nobility of this country. His death is said to have occurred in 1532, according to an inscription on a print of his portrait; but Descamps states it to have been in 1562.

**MACCHI** (Julius Cæsar), a Bolognese painter, brother of Florio Macchi, and scholar of Lodovico Caracci; worked with great success in Bologna, but was much more highly esteemed in other cities: he flourished about 1600. *Masini*, p. 630.

**MACCHI** (Florio), born at Bologna; was a disciple of Lodovico Caracci, and flourished about 1620: he painted several pictures for the churches at Bologna. In St. Andrea del Mercato is a picture of the Crucifixion, with two laterals; and in la Morte the Raising of Lazarus; but his most admired work is a fine fresco of the Annunciation, in the church of Il Spirito Santo, which has been frequently mistaken for a work of Lodovico.

**MACCHIETTI** (Girolamo), called *Crocifissajo*, born in Florence in 1535; after studying some time under M. R. del Ghirlandaio, became a scholar of Giorgio Vasari, whom he assisted for six years in the works he executed for the ducal palace at Florence, where he acquired considerable reputation by his two pictures of the Adoration of the Magi, in the church of St. Lorenzo; and the Martyrdom of St. Laurence, in the church of St. Maria Novella.

**MACERATA** (Guiseppe da), born at Macerata, about 1600; is said to have been a disciple of Agostino Caracci, as is evident in his work of the Annunciation, painted in oil at St. Niccolo, which is distinguished by the fine expression of the heads, and the grand style of their composition; also in that of the Virgin and Child, with a glory of Angels; and SS. Nicolo and Girolamo, in the church of the Carmelites at Macerata; and in Christ giving the Keys to St. Peter, at the Cappuccini, both of which are stamped with the character of the school of Caracci; and the latter is so nearly the composition of Guido's picture of the same subject, in the church of the Filippini at

Fano, that it may almost be considered as a copy.

MACHELLI (Rolando), born at Genoa, 1664, died 1728; painted history and portraits with some reputation, but we have no account of his style.

MACHEREN (Ph. Van), a painter of shipping, living at Middelburgh, in 1672; entered on board one of the ships of the Republic, to assist in the naval combats, which he loved to represent; with the same view he sailed in Swedish and Danish vessels: he died at Amsterdam.

MACHUA, of Granada, in Spain, was a great painter and architect: he followed the manner of the so much celebrated Raphael d'Urbino. *Boutron*, p. 122.

MACIOTTI (John Baptist), a Venetian painter; studied under Antonio Balestra, and became a good imitator of his master; he painted with much taste: flourished about 1640.

MACOURT (C.), born in Germany; came to London, where he practised portrait painting, both in oil and miniature, and is said to have died in 1768.

MACPHERSON (Joseph), of Scotch extraction, but born in Florence in 1726; was a scholar of the celebrated Pompeo Battoni, and profited by the instructions of so great a master, as is evident in his various works. He painted a number of portraits in oil in large, and some of whole families in one picture, for great English personages, and many of the sovereigns and princes of Europe. Some of his works, shewing the highest talent, are in the Florentine Gallery and elsewhere, as well as his own portrait, besides the copies of those in the Gallery which he painted for Lord Cowper; he is still more distinguished for his works in enamel, he being almost the only one in Europe in his time that could perform in it. He was still living at Florence in 1776.

MADDERSTEG (Michael), born at Amsterdam in 1659, is called by Houbraken the ablest scholar of L. Backhuysen: his sea-pieces and storms approach so near the pictures of that master in the form of the vessels, the undulation of the waters, and the lightness of the skies, that they are sometimes mistaken for those of Backhuysen: died 1709.

MADONNINA (Francis), a native of Modena, was a masterly painter of history, with a pleasing softness of colouring. *Vidriano*, p. 96.

MAES—See MAAS.

MAFFEI (Francesco), born at Vincenza, was a scholar of Santo Peranda, but afterwards became a follower of the style of Paolo Veronese, and painted history with considerable reputation; his picture of Sta. Anna, in the church of St. Michele, at Vincenza, exhibits a poetical fancy, and is coloured in the best style of the Venetian school, but he adopted so hasty and slight a mode of finishing his pictures that many of them are nearly obliterated: he flourished about 1640.

MAGANASCO (Stephen), a Genoese; studied design under Valerio Castelli, and afterwards went to Rome to improve himself, where he remained five years, and on returning to his own country, the great beauty of his colouring gained him a vast number of commissions from France, both for public and private purposes, but he did not enjoy his success long, dying young: he lived about 1660. *So-prani*, p. 262.

MAGANZA (Giovanni Battista), the Elder, born at Vincenza in 1509; was brought up in the school of Titian, whose style he followed with some success, but was more distinguished for his portraits than for his historical subjects: died 1589.

MAGANZA (Alessandro), son of the preceding, born at Vincenza in 1536; after receiving some instruction from his father, became a pupil of Antonio

Fasolo, and studied the works of Paolo Veronese and Zelotti; his principal works are the Adoration of the Magi in the church of St. Domenico, and the Martyrdom of St. Giustina in St. Pietro at Vincenza: died 1630.

MAGANZA (Giovanni Battista), the younger son of Alessandro, born at Vincenza in 1577; painted history in the style of his father, whom he assisted in many of his principal works; his picture of St. Benedetto, in the church of St. Giustina, at Padua, proves him to be little inferior to his instructor: died 1617.

MAGGI (Giovanni), born at Rome, painted landscapes and architectural views, but is more known as an engraver than as a painter: he flourished about 1600.

MAGGIOTTO (Domenico), born at Venice, 1677; died 1719; painted history, and his works were much esteemed.

MAGGIOTTO (Francis), a painter of Lombardy, exhibited the highest abilities in the exercise of his profession, and was living in 1778.

MAGISTUS (Simone de), born at Caldarola, in the Ecclesiastical States, flourished about 1585. His picture in the dome at Orsino, representing St. Philip and St. James, is composed in a good style, but is somewhat inferior in the execution; his Madonna del Rosario, in St. Domenico, is highly extolled.

MAGLIAR (Joseph), a Neapolitan, and son of Andrew Magliar, an engraver on copper; was educated in painting in the school of the celebrated Solimene, and was perfect in the principles of that great master; he designed with the most perfect freedom. He afterwards applied himself to the profession of his father, and became a most beautiful and delicate engraver; he executed in that line many fine works, but died young.

MAGNANI (Cristofano), born at Pizzighettone, near Cremona; was a scholar of Bernardino Campi, and

painted history and portraits with no little reputation; his memory was so good that it is said he could draw the likeness of any person he had once seen. He painted some considerable works in fresco in conjunction with C. Malosso and Mainardi: flourished about 1580.

MAGNASCO (Alessandro), called Lissandrino, born at Genoa, 1681. Studied at Milan under Filippo Abbiati, and painted difficult subjects on a smaller scale, which possess all the boldness and spirit of his touch; he painted public processions, military exercises, and subjects called by the Italians *Bambocciate*, and is styled by Lanzi the Michael Angelo della Battaglie of the Genoese school: died 1747.

MAHUE (William), born at Brussels in 1517; died in that city in 1569. He was a very celebrated portrait painter of his time, his pictures are extremely rare.

MAIJOLI or MAJOLA (Clemente), born at Ferrara about 1640. Studied at Rome under Pietro da Cortona, and became a reputable painter of history. In the church of St. Paolo at Ferrara is a picture of Sta. Maria Maddalena de Piozzi; and in St. Giuseppe a St. Nicolo Tolentius supported by an Angel; both of which are mentioned in very favourable terms.

MAINARDI (Bastiano), of St. Gmignano, was brother-in-law and scholar of Domenico Ghirlandaio, in whose style he painted. He lived about 1490. *Vasari*, par. 3. p. 569.

MAINARDI (Andrea), called Il Chiaveghino, born at Cremona; flourished from 1590 till 1623. He was one of the ablest disciples of Bernardino Campi, and in conjunction with his nephew, Marc Antonio Mainardi, executed several considerable works at Cremona. One of his best pictures, the Marriage of St. Anna, in the church of the Eremitani, would do honour to any school, whilst others

appear to have been the result of negligence and haste.

**MAINAGO** (Silvestro), born at Venice about 1680, a scholar of Gregorio Lazzarini, possessed a fertile invention, and in his compositions exhibited genius and taste; but the love of gain produced rapidity and negligence, and he became a feeble mannerist; his best production is his picture of Christ driving the Money-Changers from the Temple, in the church of St. Felice at Venice.

**MAINERO** (Giovanni Battista), born at Geneva about 1610; was a disciple of Lucio Borzone. He painted historical subjects of a small size, which were greatly admired, notwithstanding which, he abandoned that branch, and applied himself to portrait painting, in which he was employed by the principal personages of that period: died 1657.

**MAIR** (La); this painter resided at Nimeguen in the 18th century; he painted on a light ground, thistles and green herbage, mixed with serpents, lizards, and other reptiles; also butterflies, in which he imitated nature very perfectly; he followed the style of Otho Marcellus: his works are often mistaken for those of that master. The year of his birth and that of his death are entirely unknown.

**MAITRE** (Roux) — See Rosso.

**MAJOR** (Isaac), born at Frankfort, 1576; went early in life to Prague, and became a scholar of Roland Savery, at that time painter to Rodolphus II.

**MALAGAVAZZO** (Coriolana), born at Cremona about 1555; was a disciple of Bernardino Campi, and is more known as the coadjutor of that eminent artist than by any works of his own. His principal work, the Virgin and Infant, with St. Francis and St. Ignatius, is, by Lanzi, supposed to have been designed by Bernardino.

**MALAVENENA** (Angelo), of Bologna; in the sacristy of St. Saviour's, painted

in conjunction with other skilful artists several landscapes with figures.

**MALINCONICO** (Andrea), born at Naples about 1600, was one of the ablest disciples of Cavaliere Massino Stanzioni; the churches of Naples abound with his oil paintings, the most esteemed of which are the Four Evangelists and the Doctors of the Church, in the Miraculi at Naples.

**MALLEIN** (G.), a painter of carriages and of ornaments, born at Dordrecht in 1753, settled at Rotterdam, where he painted large canvasses, which at that period served as tapestry for apartments; he delighted especially in painting horses. Those of his works that now remain confirm the opinion of Thierry Langendyck, who regarded him as a good designer in that kind: he died at Rotterdam in 1816.

**MAIO** (Vincenzio), born at Cambray about 1625; was first a disciple of Rubens, at whose death he became a scholar of D. Teniers the Younger, and afterwards went to Italy, where he distinguished himself as a painter of battles and landscapes; he also painted some altar-pieces for the churches at Genoa, which are finely coloured: died 1670.

**MALOMBRA** (Pietro), born at Venice, 1556; a scholar of Guiseppe Porta, called Salviati, although an imitator of the works of Palma, avoided the tameness of a mannerist, and in composition and design is more studied and correct than is usual in the Venetian school; he is more admired in his historical pictures of an easel size than for his larger works; he also painted with great success architectural views of the principal places in Venice, which he enriched with groups of figures ingeniously composed, and designed with elegance and grace. In the church of St. Paula at Venice is a picture of the Miracles wrought by that saint, which are much admired; he was also distinguished as a portrait painter: died 1618.

**MALOSSO**—See **TROTTI**.

**MALPÉ** (John), born at Ghent in 1764, attended with success the Academy of Design of his native city, and obtained in 1784 the first prize for design from the living model. Encouraged by this recompense, he devoted himself to painting with great zeal, and went to Paris to study the chefs-d'œuvre of the first masters of the Flemish school; till his death in 1818, he occupied himself in his native city in painting portraits in miniature.

**MALTESE** (—), an indifferent painter of shells, fruit, flowers, and still life, which he usually represented on a table covered with a carpet, and painted as rough as the material itself. His works have little more to recommend them than a spirited touch, and powerful effect.

**MANBY** (John), an English landscape painter in the reign of Charles II., had studied in Italy, from whence he brought a collection of pictures that were sold at the Banqueting House.

**MANCHETTI** (Michele), born at Genoa about 1550; studied under Mario di Pino, and acquired some reputation as an historical painter; one of his best works is a picture in the church of St. Agnello at Naples, representing the Virgin and Infant, with St. John, Mary Magdalen, and St. Lucia: it is dated 1586.

**MANCINI** (Francis), born in Saint Angelo in Vado, was a disciple of Carlo Cignani; he painted a picture of St. Peter in the Vatican; one in Sta. Maria Maggiore, of the Conception: another in St. Gregory, of the Conception; a Sta. Theresa, in the church della Scala in Trastevere, and a large picture of Alexander in the palace of the Vatican, and many other works; he also painted, in the saloon of the Marquis Albizzini, two pictures, one of Night, the other of Day, in a bold and vigorous manner, and some sacred pieces in the library of the

Carmelite Monastery: he died in Rome.

**MANDYN** (John), born at Haerlem, 1450; painted drolleries and incantations in the manner of Jerome Bos: died 1510.

**MANECCHIA** (James), a Neapolitan, painted the two side-pieces of the high altar of the church of Sta. Maria della Sapienza, in the Monastery of Monks in that city. See *Carlo Colano della notizie di Napoli*, p. 56.

**MANENTI** (Vincenzo), born at Canimorto, in the province of Sabina, in 1600, the son of an obscure artist. Studied at Rome under Guiseppe Cesari and Domenichino; several of his works are in the churches at Sabina; his picture of St. Stefano, in the dome of Tivoli, and of St. Saverio, in the church of Il Gesu, are favourably spoken of by Lanzi: died 1674.

**MANETTI** (Rutilio), born at Sienna, 1571, was a scholar of Francesco Vanni, whose graceful style he quitted for the more vigorous colouring and powerful effect of M. A. Caravaggio; he was well versed in architecture, and some of his works remind us of Guercino; but he was inferior in his lights and shadows. Several of his pictures are at Rome and Pisa, amongst which a *Reposo* in St. Pietro di Castelvecchio is greatly admired: died 1639.

**MANETTI** (Domenico). This artist distinguished himself in painting historical subjects of an easel size; there are many in the private collections at Sienna, one of which, the *Baptism of Constantine*, is particularly recommended.

**MANFREDI** (Bartolomeo), born at Mantua, 1574, although a scholar of Christofano Roncalli, called dalle Pomerance, might be styled another M. A. Caravaggio, did not his works display a superior choice of forms, and a more dignified taste in design; his subjects were usually banditti, assemblies of gamesters, and armed soldiers, which he painted with a ferocity of character and an extraordinary effect

of light and shadow ; he painted very few pictures for the churches, and his works are not unfrequently attributed to M. A. Caravaggio or to Valentinuo.

MANGLARD (Adrian), born at Paris, 1688, went to Rome, where he painted several landscapes and sea-pieces for the villa Albani, and for the Palazzi Colonna, &c. Joseph Vernet was his scholar, who surpassed him : died 1761.

MANINI (James Anthony), born in Bologna in 1650, a scholar of Dominic Santi ; was esteemed for his soft and good manner in painting pictures and architecture ; many of his works are in Parma and Bologna. He flourished about 1700.

MANINI (Gaetano), born at Milan about 1730, painted history in the gaudy and frivolous style of the modern Italian school ; he came to England in 1775, and died there between 1780 and 90.

MANNOZZI (Giovanni), called Da San Giovanni, born at San Giovanni, in the Florentine States, 1590 ; was a scholar of Matteo Roselli, whose correct and finished style not being suited to his taste, he was occasionally led into the most absurd extravagance ; he painted an incredible number of works for the churches in Florence, and some frescoes at Pistoia in a respectable style, in which he frequently represented his angels as females ; he also painted a picture of Night, as a contrast to Guido's Aurora : died 1648.

MANS (Francis), a landscape painter, left a great number of views of towns and villages ; the winter pieces he composed are in the style of Klaas Molenaar, and sometimes he has even surpassed him ; the skaters and sledges that cover the ice are represented with great truth.

MANSUETA (John), a scholar of Victor Carpaccio, painted after the manner of his master with great care ; in the school of St. Mark, in Venice, are five pictures by him, of the miracles and actions of that saint,

all deserving of examination : he flourished about the year 1500. *Ridolfi*, par. 1. p. 33.

MANTEGNA (Andrea), called Cavaliere, born near Padua in 1431 ; was educated under Francesca Squarcione, and painted the Four Evangelists for the Church of St. Sofia, at Padua ; also the Martyrdom of St. James, in the church of the Eremitani : the latter in a dry, formal style ; which he soon afterwards changed, and in his picture of St. Mark writing the Gospel, which he painted for the church of St. Giustina, the head of the Evangelist is depicted with an expression of the most fervid devotion. His most celebrated performance in oil is called Della Vittoria, was painted in 1495 for a chapel of the Marchese Francesco Gonzaga, in the church of the Filippines, in commemoration of a victory gained by the Prince over Charles VIII. of France at the Battle of Formoni. It represents the Marquess in armour kneeling before the Virgin and Infant, seated on a throne, surrounded by several saints, and near her St. Elizabeth, which is the portrait of the Marchioness, with the young St. John ; in which the surpassing delicacy of the carnations, the elegant cast of the draperies, the glittering armour, and the tasteful accessories, equally surprise and charm ; each head is a model worthy of study, and the design, both in the naked and in the vestments, completely disproves the assertion that the Gothic style and that of Mantegna are the same. This picture was carried off by the French, and was in their Museum at Paris : and the series of pictures of the Triumph of Julius Cæsar, which was taken by the Germans when they sacked that city, is now in the Palace of Hampton Court : died about 1515.

MANTEGNA (Francesco), son of Andrea, was one of his best scholars ; he finished the frescoes left imperfect by his father in the Camera delli Sposi in the castle at Mantua, and painted the ceilings, so much admired



for the infantine simplicity, and playful beauty of the angels.

**MANTEGNA** (Charles del), a painter of Lombardy; was invited, with some sculptors, and other artists, by Octavian Fregoso, Prince of Genoa, to introduce into that city the true manner of painting, sculpture, and engraving geography. *Soprani*, p. 268.

**MANTOUANO** (Rinaldo), born at Mantua; was one of the most distinguished scholars of Giulio Romano. In the church of St. Agnese, at Mantua, is a fine picture by him of the Virgin and Child, with St. Agostino and St. Girolamo, composed with so much grandeur as to lead to a suspicion that it was designed by his instructor: he died young.

**MANTOUANO** (Andrea)—See **ANDREANI**.

**MANTOUANO** (Giovanni Britani)—See **GHISI**.

**MANTOUANO** (Marcello)—See **VENUSTI**.

**MANTOUANO** (Teodoro) — See **GHIGI**.

**MANTOVANA** (Camillus), a good painter of landscapes, flowers, fruit and festoons. Executed many works in Venice. *Vasari*, par. 3. lib. 3. p. 83.

**MANUEL** (Benet), of Aguerro; was a scholar of John Baptist del Mazo; and his great merit as a painter was in landscapes, which he touched in a free and masterly manner, with figures in large and in small. Many of his works are in the royal palaces in Spain, particularly in that of Buonvicino. He died in 1670, aged 44. *Putumino*, par. 2. p. 377.

**MANZONI** (Rodolpho), flourished in Venice, in 1718, with the reputation of being a good painter of small histories, landscapes, and animals, in which he was well skilled and a good colourist; he left in the hands of his heirs a painting of the Terrestrial Paradise, which may be deemed the

best of his works: died about the year 1739.

**MANZUOLI** (Maso), called Maso di S. Friano, born at Florence, 1536; was first a disciple of Pier Francesco di Jacopo and afterwards of Carlo Portelli, and by Vasari is ranked as equal to Battista Naldini and Alessandro Allori. He painted the Visit of the Virgin to St. Elizabeth for one of the churches, which picture was afterwards placed in the Gallery of the Vatican, and is regarded as one of the ablest productions of the Florentine school of that time; he also excelled in portraits, and was one of those who painted for the obsequies of Buonarrotti: died 1575.

**MARACCI** (Giovanni)—See **MARACCI**.

**MARATTI** (Carlo), born at Camurano in Ancona, 1625; entered the school of Andrea Sacchi; was his favourite disciple; and after studying the works of Raffaele became a correct and elegant designer, and was much employed in painting Holy Families; pictures of the Virgin, and female Saints. He also painted a picture for the Battisterio of St. John of Lateran, representing Constantine destroying the Idols, which was considered one of the ablest productions of the time. His most admired works are painted in the style of A. Sacchi; amongst which are the Death of St. Francis Xavier, in the Church of Il Gesu; the Visitation, in la Pace; and the Conception, in St. Isidore. But the most celebrated of all is the Martyrdom of St. Biagio, at Genoa. The works of Carlo Maratti are correct in design and rich in composition, but somewhat languid, exhibiting rather the effect of labour than the inspirations of genius. His heads, though sweet and amiable, are not peculiarly dignified or graceful, and his draperies are so full as to conceal the beauty of the figure; his colouring, although generally silvery and pleasing, is occasionally chalky and cold. His early productions were principally Madon-

nas; and one of his latter productions in the Palazzo Arnaldi at Florence, representing Venus on a Couch, is beautifully depicted, but the colouring is rather too red: died 1713.

MARC (Estevan), born at Valencia; was a scholar of Pedro Orrente, under whom he became an eminent painter of battles. He also painted historical subjects; but is less distinguished in the latter branch than in the former. The Last Supper, in the Church of San Juan de Mercado, at Valencia, is highly extolled; also his picture of the Marriage of Cana; and a battle-piece, in the Bueno Retiro; the last of which is considered one of his best performances: died 1660.

MARC (Miguel), son of Estevan, born 1633; painted history and battles in the style of his father, but much inferior; the Death of St. Francis, in the church of the Franciscans at Valencia, is one of his best performances: died 1670.

MARC (Antonio)—See RAIMONDI.

MARCA (Giovanni Battista Lombardelli), called Della, born at Montenuove, 1532; was first a scholar of Marco Marchetti da Faenza, and afterwards assisted Raffallino da Reggio in some works in the Vatican, and imitated his style in a series of pictures of the Life of St. Francis, in the church of St. Pietro Montorio; also the Resurrection, in St. Maria de Monti: died 1587.

MARCEL (N.), born at Frankfort, 1628; was a scholar of George Vlugels, an indifferent painter of still life, whom he greatly surpassed. His pictures of flowers, fruit, shells, &c. are highly finished and delicately coloured, and are held in high estimation in Germany: died 1683.

MARCELLO (Alexander), a noble Venetian, who to the accomplishments of music and poetry, added that of painting; besides a number of works which he painted in oil for his own amusement, he painted with particular study and care, in the entablature of the church of Sta. Magdalena,

a representation of that saint carried up to heaven by angels. He died about 1750.

MARCELLUS (Otho), born at Amsterdam, 1613; master unknown; painted reptiles, insects, and curious plants, designed with surprising fidelity, and finished with extraordinary care; he painted everything from nature, for which purpose he is said to have kept a museum of reptiles, insects, &c.: died 1673.

MARCH (Stephen), a Spaniard; painted battles admirably well, but disgraced himself by his mode of living; he painted but little, and only when driven by necessity. When he wished to work, he used to shut himself up in his chamber, which was full of arms, and exercised himself violently with them till he was fatigued, he would then take up his pencil and describe the act of being wounded and dying wonderfully well: being always too idle to work, he died in misery at the age of 70, in the year 1660.

MARCHESE (Guiseppe), called Il Sansone, born at Bologna, 1699; was first a scholar of Marc Antonio Franceschini, but afterwards studied under Aureliano Milani; he painted history for the churches at Bologna, uniting to the correct design of Milani, the vigorous colouring and bold foreshortening of Franceschini. In St. Pietro is a fine picture of St. Ambrose refusing the Emperor Theodosius admission to the temple, and in Madonna di Galleria, the Birth of the Virgin, which are painted in the style of Franceschini; whilst in the Martyrdom of St. Prisca, in the dome of Rimini, he appears to have kept in view the St. Agnes of Domenichino: he also painted the Four Seasons, which is ranked by Lanzi amongst the happiest productions of the modern Bolognese school.

MARCHESE (Girolamo)—See CO-TIGNOLA.

**MARCHESINI** (Alessandro), born at Verona, 1664; was first instructed by Biagio Falcieri, and afterwards by Carlo Cignani, under whom he became a reputable painter of history, and was employed on several works in the churches and other public edifices; he also resided some time at Venice, where he was chiefly employed in painting easel pictures of historical and fabulous subjects: died 1738.

**MARCHETTI** (Marco), called *Da Faenza*, was employed by Pope Gregory XIII. in ornamenting the Vatican with grotesque and arabesque subjects, in which he particularly excelled; he also painted historical subjects, elegantly designed, which exhibits more than usual acquaintance with the nude; such is his picture of the Murder of the Innocents in the Vatican: died 1588.

**MARCHI** (Giuseppe), born at Rome, was brought to England by Sir Joshua Reynolds, by whom he was much employed in painting draperies, and in forwarding his pictures: died 1808.

**MARCHIS** (Alessio de), a Neapolitan, flourished about 1710; painted landscapes, sea-ports, and towns on fire, in which he followed the grand style of Salvator Rosa. He is reported to have set fire to a barn for the purpose of study; and one of his most celebrated pictures is the burning of Troy, in the *Palazzi Semproni*.

**MARCILLA** or **MARSIGLIA** (Guglielmo da), born at Marseilles, 1475; painted in fresco, and on glass, the former in the style and manner of M. A. Buonarrotti, and the latter, with all the richness and glow that colour can give; and when assisted by the brightness of the sun, of surpassing brilliancy: died 1537.

**MARCO** (Thomas di), a Florentine painter, was a disciple of Andrea Orcagna; there is no other memorial of him than that of a picture in the church of St. Andrew in Pisa, painted by him about 1392. *Baldinucci*, *secolo* 2. p. 108.

**MARCONI** (Rocco), born at Trevisi, flourished about 1505; and is said by Ridolfi, to have been a disciple of Palma; but by Zanetti, (with more probability) of Giovanni Bellini; he excelled as a colourist, and was a tolerably correct designer. One of his best productions is the *Adulteress* before Christ, in St. Giorgio Maggiore.

**MARCUCCI** (Agostino), born in Sienna; studied at Bologna in the school of the Caracci, and afterwards under Pietro Facini, and painted some pictures for the churches at Bologna, amongst which is the *Death of the Virgin*, in la *Concezione*.

**MARESCALCO** (Giovanni) — See **BUONCONSIGLI**.

**MARESCHI** (James), a Lombardy painter, give proof of the highest abilities in the exercise of his profession, and was living in 1776.

**MARESCOTTI** (Bartolomeo), born at Bologna in 1591; was educated in the school of Guido Reni, of whose style he was a slight and unsuccessful imitator; the *Martyrdom of St. Barbara*, in the church of St. Martino Maggiore, and the *Crowning of the Virgin*, in that of St. Stefano, are attributed to him: died 1636.

**MARGARITONE**, born at Arezzo, about 1198, is said to have been instructed by some Greek painters; his works are almost confined to images of the Virgin, and crucifixes, a few of which remain in the churches at Arezzo. At Pisa he painted the history of St. Francis, with a number of small figures, on a gold ground: died 1275.

**MARI** (Alessandro), born at Turin, 1650; was first a scholar of Domenico Piola of Genoa, afterwards of Cavaliere Liberi at Venice, and subsequently of Lorenzo Passinelli at Bologna, on leaving whom he painted some pictures for the churches there, of which the most esteemed were the *Crucifixion*, and the *Martyrdom of St. Sebastian*, in St. *Barbaziano*. He

also painted symbolical subjects in imitation of the ancient masters : died 1707.

MARIA (Cavaliere Ercole), called Ercolino di Guido, a native of Bologna, was a favourite disciple of Guido Reni, whose works he imitated and copied with such precision, that he is said to have deceived Guido himself : he died at Rome, about 1640, (young.)

MARIA (Francesco di), born at Naples, 1620 ; was a scholar of Domenichino, and painted historical subjects, which may be mistaken by the inexperienced for the works of Domenichino ; he particularly excelled in portrait painting, some of which being exhibited at Rome, together with a portrait by Rubens, and another by Vandvck, and submitted to the judgment of Niccolo Poussin, P. da Cortona, and Andrea Sacchi, the preference was given to that painted by Maria : died 1690.

MARIANI (Camillus), a native of Vicenza, was a painter, sculptor, and architect, more by nature than by art ; he went to Rome, where he found exercise for his great talents in the Vatican, the Lateran, and other Basilica : he died in the year 1611, at the early age of 46. *Baglioni*, p. 114.

MARIANI (Giovanni Maria), a Genoese, born about 1615, at Ascoli ; he painted both in oil and in fresco, and excelled in architectural views and landscapes, in which the figures were often introduced by Valerio Castelli ; he also painted historical subjects with considerable reputation. An altar-piece by him in the Oratorio di San Jacopo at Genoa, representing the baptism of that saint ; and the Rape of the Sabines, in the Florentine Gallery, are favourably spoken of by Lanzi.

MARIENHOF, a Dutchman, born at Gorcum, 1650 ; master unknown ; studied and copied the works of Rubens, and afterwards settled at Brussels, and was much employed in painting small historical pictures, which

he touched and coloured entirely in the manner of Rubens : died 1713.

MARIESCHI (Michele), born at Venice ; excelled in painting architectural views and perspective ; several of his most remarkable views of Venice are etched by him : died 1743.

MARIESCHI (Jacopo), son of Michele, born at Venice, 1711 ; after being instructed by his father, became a scholar of Gasparo Diziani, and painted architectural subjects, and views of Venice, in the style of Canaletti, but not equal to Francesco Guardi : died 1794.

MARILIANO (Andrew), a painter of Pavia ; studied in the school of Benardine Campi in the year 1581. *Lamo*, p. 111.

MARINARI (Onorio), born at Florence, 1627 ; a disciple of Carlo Dolci, whose finished and laboured manner he imitated so closely, that it was difficult to distinguish their works ; he afterwards adopted a grander and more distinguished style. His principal works are at Florence, and many of his easel pictures are to be found in private collections ; two of which, the Judgment of Paris, and Diana and her Nymphs bathing, are highly esteemed for the beauty of the colouring, and the graceful elegance of the naked figures : died 1715.

MARINAS (Enrico de las), born at Cadiz, 1619, died 1680 ; painted views of sea-ports, with ships, boats, &c. ; also storms and calms with great spirit and fidelity.

MARINETTI (Anthony), a Lombardy painter ; exercised his pencil in that art with great credit to himself : he was living in 1778.

MARINI (Benedetto), born at Urbino ; studied under Claudio Ridolfo, then visited Piacenza, and painted several altar-pieces, in a style combining the Lombard and Venetian schools. His most celebrated work is the Miracle of the Loaves and Fishes : he flourished about 1625.

**MARINARI** (Joseph), born at N. 1741, was a miniature painter in the good manner, and the great reason why that he gave to his paintings, presented him much work. He died at Amsterdam in 1775 or 1776.

**MARINUS** (Francis), a citizen of Venice, after some application to the city, obtained an admission for the church of St. Peter, which received the highest commendations of judges and approbation of the people. His pictures, which are extremely well, both in invention and design, one of which, possessed by Carlo Ottavio Orsini of the Virgin and Child, a St. Francis, a St. Charles, with several angels, a work much esteemed, is underwritten, "Franciscus Marinus Inventor & fecit 1630." He died at an early age in 1632.

**MARIO** (Da Fiori)—See **NUZZI**.

**MARIOTTI**, is supposed to have been a painter as well as an engineer; but we have no account of his works in that branch of the arts.

**MARIE** (Rene Elizabeth)—See **LEPICA**.

**MARMOCCHINI** (Giovanna Cortesi), born at Florence, 1679; studied historical painting under Livio Mehus, afterwards became a pupil of Pietro Dandini, and was subsequently taught miniature painting by Ippolito Galantini, in which she chiefly excelled; she practised also in crayons: died 1736.

**MARMI** (John Baptist), born in Florence, 1659; learned drawing of Vincent Dandini, and painting of Livio Mehus; he was sent to Rome under the direction of Ciro Ferri and John Maria Morandi, where he copied statues and pictures, and perfected himself in design. He visited Venice to improve himself in colouring, and returned from thence to Florence to the Grand Duchess and Grand Ferdinand, and others of the various works in oil and in

portraits; he likewise supplied many of the churches and palaces with his works: he died in 1686.

**MARMOLIGA** (Pedro de Villegas), born at Seville, about 1520; in style and design resembles Raffaele; and his principal works are in the churches, and in the hospital of St. Lazaro, at Seville: died 1599.

**MARNE** (John Louis de), born at Brussels in 1744; was one of the best landscape painters of his time. Bracci gave him, at Paris, some lessons in design, and he made frequent journeys to Switzerland, to study nature, so variegated in that beautiful country. The manner that he adopted was that by which Karel du Jardin obtained an immense success. De Marne generally painted history, and disputed the palm with the celebrated David, when the latter obtained the grand prize for painting. At a later period he devoted himself exclusively to landscape painting: died at Brussels, 1829.

**MARONI** (Domenico), born at Messina, 1662; a scholar of Ricci, called Barbalunga; visited Venice, studied attentively the works of that school, and became an accomplished colourist; his carnations are fresh and delicate, and the airs of his heads expressive and full of character. He also painted some pastoral subjects, in the style of Giacomo Bassano, which were much admired. The Martyrdom of St. Placido, in St. Paolo, and the Nativity, in the Chiesa della Grotta, at Messina, are amongst his best productions: died 1674.

**MARON** (Theresa da), a sister of the celebrated Mengs; excelled in enamel, miniature, and crayons: died 1806.

**MARON** (Anthony), born in Vienna, 1731; studied at Rome, under the celebrated Cavaliere Mengs, whom he accompanied to Naples, where he remained, his master being invited into Spain, and in 1766 was admitted a professor of the Academy of St.

Luke. He was sent by his sovereign to Florence, to paint in one large picture the portraits of the Grand Duchess, and all the Archdukes and Archduchesses then living there; besides which he painted divers personages, among whom was the Duke of Gloucester. He was then ordered to paint the portrait, at full-length, of the Emperor Francis I.; and finally went to Vienna, to paint the Empress Queen; the reigning Emperor, Joseph II.; the Archduke Maximilian; the Archduchess Christina; and Duke Albert of Saxony. He lived in Rome, in high reputation, painting historical subjects and portraits.

MARONE (Jacopo), born at Alesandria, flourished from 1431 till 1484; he resided chiefly at Genoa, where he painted several altar-pieces for the churches: in that of St. Jacopo, at Savona, is a picture of the Nativity by him, in distemper.

MAROT (François), born at Paris, 1667; was a scholar of Charles de la Fosse, and painted history in the style of that master. One of his most esteemed works is in the church of Notre Dame; it represents Christ appearing to the three Marys: died 1719.

MARPEGANI (Camillus), a Venetian, disciple of Aliense; copied with freedom the works of Tintoretto, and made many desigus himself, introducing triumphs and fanciful touches with ease and great judgment. He died at the age of 70, in the year 1640, leaving a son Gaspero, who was a great designer. *Ridolfi*, par. 2. p. 226.

MARRACCI (Giovanni), born at Lucca, 1637; was first a scholar of Pietro Paolini, and afterwards of Pietro da Cortona. He painted several historical pictures for the churches at Rome and at Lucca, and also executed some considerable fresco works. His composition was good, figures well designed, the airs of his heads expressive, and colouring agreeable: died 1704.

MARRISSAL (Philip Charles), born at Ghent in 1698; having received the first notions of painting from Le Plat, went to Paris, where he remained four years. The Royal Academy of Design and Painting of that city, which at that period enjoyed a brilliant reputation, induced Marriassal to conceive the noble idea of founding in his native city a similar institution: the regency of Ghent, in 1751, seconded his generous efforts. In 1770 the Empress Maria Theresa named it the Royal Academy of Design, Painting, Architecture, Portraits, &c. He has left some paintings of merit, and, among others, some good portraits: he died in 1770.

MARSHALL (Alexander), a painter in water colours; produced several pretty large pictures after Vandyck, the flesh painted very carefully; he also painted a book on vellum, of Mr. Tradescant's choicest flowers and plants. *Walpole*, vol. 3. p. 121.

MARSIGLIA (Gulielmo)—See MARCILLA.

MARTIN (David), born in Scotland; studied under Allan Ramsay, whom he accompanied to Italy, and on his return attended the Academy in St. Martin's Lane. His best picture was a half-length portrait of Franklin. He painted a portrait of David Hume, so much in the style of Sir Joshua Reynolds, that it was sold for one of that master's, and had nearly occasioned a lawsuit: died 1797.

MARTINELLI (Giovanni), born at Florence, flourished about the middle of the 17th century, and painted history. In the Florentine Gallery is a fine picture by him of the Feast of Belshazzar; also the Guardian Angel, in St. Lucia de Bardi; but his most esteemed work is "a Miracle wrought by St. Anthony," at the Conventuali at Pescia.

MARTINELLI (Don Dominic), of Lucca, a skilful architect, and painter of perspective and architecture; was

much esteemed in England, and served the Elector Palatine; he afterwards went to Rome, and from thence to Lucca, where he carved in stone, which so oppressed him, that he died in the year 1718.

MARTINEZ (Sebastian), a Spaniard, born 1602; was a reputable painter of history, and executed several pictures for the churches, &c., particularly three altar pieces in the convent of Corpus Christi, representing the Immaculate Conception; St. Francis de Assise; and the Nativity: died 1667.

MARTINEZ (Ambrosio), born at Granada, about 1630; was educated in the school of Alonzo Cano, and painted history for the churches, &c. in his native city very reputably: died 1674.

MARTINEZ (Jusepe), born at Saragossa, 1612; visited Italy, and on his return was employed in several considerable works for the churches and convents at Saragossa, of which those representing a legendary Life of our Saviour are highly commended: died 1682.

MARTINI (Giovanni), born at Udina, flourished from about 1501 to 1515, and was a fellow student with Giovanni Bellini, and Pellegrino di St. Daniello. His principal work is a picture of St. Marco, in the dome of Udina, which is little inferior to Bellini.

MARTINOTTI (Evangelista), born at Castel-Montferrato in 1634; was a scholar of Salvator Rosa, and excelled in painting landscapes, with figures and animals. He is also said to have painted history; and there is, in the dome of Cassali, a picture of the Baptism of Christ by St. John, which is much commended, and attributed to him: died 1694.

MARTINOTTI (Francesco), born 1636, brother of Evangelista; was also a disciple of Salvator Rosa, and painted history: died 1674.

MARTINS (John), of Ghent; in conjunction with G. Van Aexpoele, restored several paintings in the ancient Hotel-de-Ville.

MARTINS (Nabur), of Ghent; in 1448 painted a Last Judgment for the church of Leyden, and another picture for the principal altar.

MARTIRELLI, born at Naples, 1670; was a scholar of Giacomo del Po, and first attempted history, but not succeeding, he applied himself to landscape painting, for which he was better adapted, and imitated Salvator Rosa in the romantic wildness of his scenery, as well as in the figures with which he embellished his works: died 1720.

MARTIS (Ottaviano), born at Gubbio, and painted history in fresco, of which a picture of the Virgin and Child surrounded by Angels in a glory, though hard, is said to be equal to the productions of any of his competitors: he flourished from 1410 to 1444.

MARUCELLI (Giovanni Stefano), born in Umbria, 1646; was a scholar of Boscoli, and distinguished himself as a painter of history; in the Tribune of the great dome of Pisa is a picture of Abraham and the Angels, which is admired for the elegance of composition and harmony of colouring: died 1706.

MARULLI (Joseph), a Neapolitan painter, some of whose works are in the church of the monks of the Oratory in Naples; also painted the altar-piece in the chapel of Santa Anna, and the Martyrdom of St. Pantaleone in the same place. *Celano*, par. 2. p. 95.

MARZIALE (Marco), born at Venice; imitated Giovanni Bellini, and painted historical subjects in a dry stiff style. In the *Conversatorio delle Penitentie*, at Venice, is a picture of the Purification, which bears his name; and another of Christ and his Disciples at Emmaus, in the Contarini collection: he flourished from 1488 to 1506.

**MARZONI** (James), is believed to have been a native of Venice, and was an esteemed painter about 1420, before John Bellini; he painted figures very beautifully and naturally, which gained him great reputation. In the island of St. Helena, a short distance from Venice, is a painting by him of the Assumption of the Virgin Mary, with St. Benedict, St. John, and the titular Saint, a work in the ancient style before the good colouring and designing of Bellini appeared. Vasari mentions him at the end of the *Vita di Giovanni Bellini*, tom. 1. par. 2. p. 343.

**MASACCIO** (Maso), called Di S. Giovanni, born in the Florentine territory in 1401; was first a disciple of Masolino di Panicale, whom he soon surpassed, and whose works he finished after his decease. He is regarded as the founder of a new style; although his first productions were rather stiff and formal, such as his St. Anna, in the church of St. Ambrogio, at Florence, and his series of pictures of the Passion of our Saviour, in the chapel of St. Catherine at Rome; but his celebrated fresco works, in the church of St. Pietro del Carmine, at Florence, are distinguished by a greatness of style unknown to his contemporaries; his works were the models from which Perugino, and even Raffaello, formed their style, and he appears to have excelled in the art far beyond any of his contemporaries. In the gallery of Florence is the portrait of a young man which is highly esteemed: died 1443.

**MASCAGNI** (Donato, called Fra Arsenio), born at Florence, 1579; was one of the ablest scholars of Jacopo Ligozzi; he painted several altar-pieces for the churches at Florence, but his principal performance is a picture of Matilda, Countess of Ferrara, yielding up that state to the See of Rome; his style is more distinguished by minuteness and precision than for elegance of design or suavity of colour: died 1636.

**MASCALL** (Edward), an English portrait painter, flourished about 1650; painted a portrait of Oliver Cromwell, which was in the possession of the Marquis of Chandos, and also a portrait of himself, engraved by Gammon.

**MASCHERINO** (Octavian), a Bolognese painter and architect; worked in Rome for Pope Gregory XIII., in the Papal Gallery and Loggia, where he painted various historical pieces: he died at the age of 80, about 1610. *Baglioni*, p. 99.

**MASOLINO DA PANICALE** — See PANICALE.

**MASSARI** (Lucio), born at Bologna, 1569; studied first under Bartolomeo Passerotti, and afterwards in the school of the Caracci. His style more resembles Annibale than Ludovico, and in some of his works he approaches so near to Annibale that he may be easily mistaken for him: such are his Marriage of St. Catherine, in the church of Benedetto at Bologna; and Christ appearing to Mary Magdalen at the Celestini. In his picture of St. Gaetano, in the church of the Theatins, he appears to have imitated the style of Albano, particularly in the glory of the angels, which is entirely in his manner; although he generally painted cheerful and pleasing subjects, he sometimes exhibited the tragic and terrific, as in the Murder of the Innocents in the Palazzo Bonfigliola, and Christ bearing the Cross at the Certosa: died 1633.

**MASSARO** (Niccolo), born at Naples, a scholar of Salvator Rosa; painted landscapes resembling those of his instructor in the scenery, but in colouring languid and weak; his figures were usually painted by other masters, particularly by Antonio di Simone, a painter but little known: died 1704.

**MASSAROTTI** (Angelo), born at Cremona, 1655: studied under Agostino Bonisoli, and afterwards visited Rome, and became a scholar of Carlo



Cesi; but his style partakes more of the Cremonese than the Roman taste. His principal work was a large picture in the church of St. Agostino, representing that saint distributing his regulations to his different orders: died 1723.

MASSE or MASSI (John Baptist), born at Paris, 1681; painted portraits in miniature with considerable success, and superintended the engraving of the pictures of Le Brun at Versailles.

MASSE (Samuel), born at Tours, 1671, was a reputable painter of miniature: died 1753.

MASSEI (Girolamo), born at Lucca, painted several pictures for the churches, &c. at Rome. In St. Luigi de Francesi is an altar-piece representing the martyrdom of St. Sebastian; and in the Trinita de Monti, there are several pictures in fresco of the life and miracles of St. Francis of Padua: he flourished in the Pontificate of Paul V.

MASSINI (C.); the name of this artist, who was apparently a painter, is affixed to a slight etching after G. T. Greut, representing Penelope weaving her web: no date.

MASSOLINO (Panicali da), born at Florence, 1378; studied design under Lorenzo Ghiberti, and colouring from Gherardo della Stamina; then visited Rome, and on his return executed a grand design of the history of St. Peter, in the manner of Giotto. In dignity of character he was superior to any of his contemporaries; his draperies were well disposed, his colouring fine; the turn of limbs, and countenance of his female figures agreeable; the eyes expressive, his lights and shadows well managed, and his perspective excellent. His principal works at Florence are the Four Evangelists; the Vocation of St. Peter to the Apostleship; Peter denying Christ; and the curing of the Lame Man at the Gate of the Temple: died 1415.

MASTELLETTA (II) — See DONDUCCI.

MASTROLEO (Joseph), a Neapolitan painter; studied in the school of Paul Matteis, and was one of the best painters that school produced; he executed a great many works after the manner of his master, and with much applause: died at the age of 50.

MASUCCI (Agostino), born at Rome, 1691; was a scholar of Carlo Maratti. His pictures usually represented Holy Families and Virgins, and in his small pictures he rivals his master in the character of his Madonnas and the pleasing arrangement of his compositions. Of his larger works, the most esteemed is that of St. Anna, in the church Del nome S.S. di Maria, and the Holy Family in St. Maria Maggiore; there is also an admired picture in the church of the Osservanti, at Macerata, of St. Francesco, but his most admired production is his St. Bonaventura, at Urbino: died 1758.

MATHIAS (Gabriel), born in England; an amateur painter; visited Rome, and on his return exhibited in 1761 some pictures in the Royal Academy, one of which, a Sailor splicing a rope, has been engraved by M<sup>r</sup> Ardell: died 1804.

MATHYSSENS (Abraham), born at Antwerp, 1570; was a reputable painter of history and landscape. In the cathedral at Antwerp is a picture by him, representing the Death of the Virgin; and in the church of the Recollets an altar-piece, representing the Virgin and Infant Saviour with St. Francis: died 1619.

MATON (B.), one of the painters of the Dutch school omitted by authors; was a pupil of Gerard Douw, and painted the same subjects, most frequently on small panels. In the collection of the late M. Lormier, at the Hague, was an interior lighted by a candle; and in the collection at Amsterdam, there is a small picture by

him, representing the portraits of a man and a woman, after the manner of Mieris, signed Maton.

**MATSYS** or **MESSIS** (Quintin), called the Blacksmith of Antwerp, born at Antwerp, 1450; was one of the most eminent painters of his time in the dry minute style of that period. His most considerable work is an altar-piece, with two folding doors, in the chapel of the Circumcision, in the cathedral at Antwerp, the centre representing the Dead Christ on the knees of the Virgin, with Mary Magdalen, and other figures; on one of the doors is the Daughter of Herodias with the Head of St. John; and on the other, St. John in the Cauldron of Oil. In her Majesty's collection is the well known picture of the Misers; and in the Louvre are the Holy Family, the Marriage of Zacharias and Elizabeth, and Zacharias struck dumb for his incredulity: died 1529.

**MATSYS** or **MESSIS** (John), son of Quintin; followed the style of his father, but in every respect very inferior to him, although unskilful judges are sometimes imposed upon by his pictures; one of which, at Amsterdam, representing two old men counting their money—his favourite subjects—is favourably spoken of.

**MATTEI** (Paolo da), called Paoluccio, born at Naples, 1662; was the scholar of Luca Giordani, and like him, wonderfully expert in imitating Raffaele, Guido, Titian, Correggio, Caracci, and other celebrated masters, so closely as to deceive good judges. At Genoa, in the church of Girolamo, are two of his most celebrated pictures representing the Immaculate Conception with a glory of Angels, and St. Jerome appearing to St. Sevirio in a Dream; but he chiefly prided himself upon having painted the great Cupola of Gesu Nuova in sixty-five days, in which there are parts that remind you of the genius and dispatch of Lanfranco: died 1728.

**MATTHIEU** (Pierre), a Frenchman, born at Dijon, 1657; died 1719: painted history with some reputation whilst living; but his works now are little known or valued.

**MATTIOLI** (Lodovico), born at Bologna, 1662; learned design in the school of Carlo Cignani, but quitted painting for engraving.

**MATTIOLI** (Girolamo), a Bolognese. Had he earlier left the school of Lorenzo Sabatino, and followed that of Caracci, which he afterwards did, his pictures would have been more worthy of note. *Malvasia*, par. 4. p. 233.

**MATTYS** (Abraham), born at Antwerp about the year 1570; painted history and landscapes: most of his works were done for churches.

**MATURINO** (—), born at Florence, 1490; studied under Raffaele, and was the coadjutor of Polidoro da Caravaggio, in conjunction with whom he was much employed in ornamenting the exterior of the palaces at Rome; one of the most celebrated of their united works is the Death of the Children of Niobe, engraved by Cherubino Alberti: died about 1528.

**MAUBERT** (James), lived in the reign of George II. and copied the portraits of all the English poets he could meet with, in small ovals adorned with flowers, honeysuckles, &c. amongst which, are Dryden, Wycherley, Pope, Congreve, &c.: died 1746.

**MAUPERHÉ** (Henry), born at Paris, 1606; painted landscapes with considerable reputation. At Fontainebleau there are several works in fresco by him.

**MAURER** (Christian), son of Joshua Maurer, a painter of some merit, born at Zurich, 1558. Studied at Strasburg under Tobias Stimmer, whose style he adopted, and was also a reputable painter in distemper and on glass: died 1614.

**MAURER** (James), born at Schaffhausen, in Switzerland, in 1732; went, when very young, to the Academy at Amsterdam, and in a short time made great progress, and gained the gold medal; he was afterwards master of design in a school at Utrecht, where are some portraits painted by him, which are said to have been very good resemblances; he also painted some family and some historical pictures, one of the latter is over the prime altar of the church of Laaren, in Gothland: he had a spirited touch and vigorous colouring; he also painted some landscapes with figures and animals. He was Director of the Academy of Design at Utrecht, where he died in 1780.

**MAYNO** (Juan Baptista), born at Toledo, 1594, the scholar of Domenico della Grece or Domenico Teocotopoli; painted history, and in the convent of San Pedro the Martyr, at Toledo, there are four of his principal works, representing the Nativity, the Resurrection, the Descent of the Holy Ghost, and the Mystery of the Trinity; also, another fine picture of the Repentance of St. Peter. He was drawing master to Philip IV., for whom he painted a battle-piece, representing the Duke d'Olivarez animating the troops to victory by shewing them a portrait of Philip, their king: died 1654.

**MAYO**—See VERMEYEN.

**MAYR** (Dieterio), of noble parentage, and of great genius; he painted in oil, in fresco, and on glass, and also engraved; he published a book with the engraved portraits of the most illustrious men of his country, about 1600; he was made Chamberlain and Prefect of the Senatorial Chamber, at the age of 87, in the year 1658. His son Rodolpho was a very good designer and engraver: he died at the age of 33, in 1638. John James, painter upon glass, was admitted into the College of Senators, and died at the age of 50. Conrad, painter and engraver, was born in 1618. *Sandart*, p. 245.

**MAYR** (Susanna), a paintress of Augustana, daughter and disciple of John Fischer; excelled in embroidery, in painting, and in cutting out with scissors in white paper, of huntings, portraits, &c.: she flourished about the year 1660. *Sandart*, p. 325.

**MAZO** (Don Juan Baptista), born at Madrid, 1620; was educated in the school of Velasquez, and excelled in history, portraits, and landscapes; also copied the works of the old masters, particularly Titian, Tintoretto, and Paolo Veronese, with surprising exactness. He was much employed by Philip IV. in copying the Venetian pictures in the royal collection, and his copies could scarcely be distinguished from the originals: died 1670.

**MAZZA** (Damiano), born at Padua; one of the ablest disciples of Titian; painted some pictures for the churches at Venice, and approached nearer to Titian than any of his contemporaries. His picture of Ganymede taken up by the Eagle, in the Casa Sonica at Padua, was recognized by many as a production of Titian.

**MAZZANTI** (Lewis), born in Orvieto, Spain, 1676, a disciple of Bacciccia, painted in Naples in competition with Solimene in the pictures in fresco that are in the grand chapel of the Annunciation, and in the church of St. Ignatius, the Madonna in glory with other Saints. He painted also a St. Louis Gonzaga in the church of Polinare, and in a chapel of the palace Rezzonica, a St. Mark; and other works.

**MAZZIERI** (Antonio di Domino), born at Florence; studied under Francia Bigio, and distinguished himself as a painter of battle-pieces and landscapes, which are coloured and touched with great spirit: flourished about 1520.

**MAZZOCCHI** (Paolo) — See UCCELLO.

**MAZZOLINI** (Ludovico), called Mazzolini di Ferrara, born at Ferrara

about 1481. This master, who must not be confounded with Mazzolini, a Milanese, mentioned by Lomazzo in his "*Idea del Tempio della Pittura*," was a scholar of Lorenzo Costa; he painted history, but was less successful in his large pictures than in those of an easel size; an altar-piece in the church of St. Francesco at Bologna, of Christ disputing with the Doctors, is much superior to his larger works; he finished very highly, and designed his works with neatness and precision. In the Florentine Gallery is a small picture by him of the Holy Family, with St. Anne and St. Joachim: died 1530.

**MAZZONI** (Giulio), born at Piacenza; studied at Rome under Daniele di Volterra, and painted history with some reputation; his principal work is the Four Evangelists in the dome at Piacenza; he was deficient in foreshortening, but respectable in other branches: he flourished about 1568.

**MAZZONI** (Cesare), born at Bologna, 1678; studied under Lorenzo Pasinelli, and afterwards under Giovanni Gioseffo dal Sole, and painted history; several of his works are in the churches and other public edifices at Bologna. In St. Colombano, the chief altar-piece, representing that saint kneeling before the Virgin and Infant Saviour, is by him; also, the Crucifixion, with the Virgin, Mary Magdalen, and other figures; in St. Tommaso di Strada Maggiore, and in St. Giovanni in Monte, St. Peter delivered from Prison: died 1763.

**MAZZUCHELLI**—See **MORAZZONE**.

**MAZZUOLI** (Francesco)—See **PARMEGIANO**.

**MAZZUOLI** (Girolamo)—See **PARMEGIANO**.

**MAZZUOLI** (Alessandro), son and scholar of Girolamo; painted history in the style of his father, but was greatly inferior to him in every respect; in 1751, he painted some fresco works in the dome at Parma.

**MAZZUOLI** (Guiseppe), called **Il Bastaruolo**, born at Ferrara about 1525; was educated in the school of Dosso Dossi; his early pictures are somewhat deficient in perspective, but he afterwards corrected that defect, and acquired a blandness of colouring which partook of the purity of Titian, and a breadth and intelligence of light and shade worthy of the school of Correggio. In the cathedral at Ferrara, is a fine picture of the Virgin and Infant crowned by Angels; and in St. Maurelio, the Ascension; in *Il Gesù*, the Annunciation, and an esteemed picture of the Madonna, with Mary Magdalen and St. John; but his most celebrated production is his picture in the Conservatorio of St. Barbara, representing that saint and St. Ursula, with a number of female figures, composed and painted with extraordinary beauty and simplicity: died 1589.

**MEAZZI** (John Baptist), a painter of Perugia, many of whose works are to be seen in the public churches of Perugia: lived in the year 1691. *Pascoli*, p. 212.

**MECHAN** (James), born at Leipsic, 1748, was first a pupil of Bernard Rode, and afterwards entered the Academy at Leipsic; he painted history and landscapes with considerable reputation.

**MECHERINO**—See **BECCAFUMI**.

**MEDA** (Joseph), a scholar of Bernardine Campi; painted various works in fresco and in oil, both in public and in private: he flourished about 1565.

**MEDICI** (Pietro), born at Florence, 1586, was a scholar of Lodovico Cardi called Cigoli, by whose instruction he became a reputable painter of history, and was employed in several altar-pieces for the churches at Florence, which possess considerable merit: died 1648.

**MEDINA** (Sir John), born at Brussels, 1660, was a scholar of Francis du Chatel, whose colouring he was desirous of imitating, particularly in his carnation tints, and afterwards

improved by studying the works of Rubens; he came to England and painted portraits with considerable success, and afterwards visited Scotland, and painted the portraits of most of the Scotch nobility. At Wentworth Castle is the portrait of the first Duke of Argyle with his two sons, John and Archibald, painted in the Italian style; in the Florentine gallery the portrait of Medina, by himself; and in Surgeons' Hall, Edinburgh, the portraits of the principal professors; in some of his portraits he greatly resembles Kneller. He occasionally painted history, but excelled in portraiture: died at Edinburgh, 1711.

MEELE (Mathew), born at the Hague in 1664; went to England, where he studied painting under Sir Peter Lely; he returned some years after to the Hague, and was named one of the chiefs of the Academy. He painted portraits very well: died at the Hague in 1724.

MEER (John Vander), the Elder, born at Schoonhoven, 1627; visited Italy, and on his return to Holland, painted landscapes with cattle and figures, and marine views, the latter of which are greatly admired; his vessels are correctly designed, skies light and floating, and the water clear and transparent; his tints are warm and tender, and the sunny brilliancy of colouring reminds us of the seaports of Claude. He also painted battle-pieces, and designed his figures and horses with great spirit and animation; his distances are by some considered rather too blue, and his landscapes to have rather too yellowish a tint: died 1691.

MEER (John Vander), the Younger, son of the above, was first instructed by his father, but afterwards studied under N. Berghem, and painted similar subjects, viz. landscapes with cattle and pastoral figures, and in painting sheep he is said to have equalled if not surpassed his instructor. His pictures, though inferior to those of

Berghem, exhibit very pleasing scenery; he seldom introduced any other cattle than goats and sheep, and his skies, trees, and figures are in good taste; his works are scarce, and copies are frequently palmed off for originals: died 1688.

MEER (John Vander), born at Schoonhoven in 1640; visited Rome, and studied under N. Drost and Carlo Loti, and painted historical subjects with figures as large as life; also portraits, in a bold and vigorous style: died 1711.

MEER (John Vander), born at Utrecht in 1665, was a pupil of his father, John Vander Meer, and of Nicholas Berghem; he painted landscapes, with animals and views of water, views of towns, and of battles; his works are still very *recherché*. He died at Haerlem in 1722.

MEERKERKE (Thierry), a good historical painter, was born at Gouda in 1620; he visited France and Italy.

MEERT (Peter), born at Brussels in 1618, enjoyed a great reputation as a painter of portraits; he painted in the style of Vandyck. There are in the museum at Brussels portraits by him of the ancient magistrates of Brussels in 1660. He died in 1669.

MEERTE (Peter), a painter of Brussels, written in the catalogue of Flemish painters, nel Gabinetto Aureo, p. 351.

MEERTENS (A.), born at Middelburgh in 1757; painted with some merit flowers, birds, &c. He was one of the founders and directors of the Academy of Design in his native city; and filled the functions of professor of that establishment till the time of his death, in 1823.

MEGAN (P.). This painter, who applied himself to landscape painting, was, according to some, of Flemish origin, and flourished at Vienna towards the end of the seventeenth century.

MEGANIO, of Brabantia, was free and bold in fresco painting, in large

and in small, with beautiful scenery ; he met with great encouragement at Vienna. *Sandrant*, p. 385.

MEGLIO (James), painted in the church of the Holy Cross in Florence, in competition of the celebrated paintings that are in that vast church. *Borghini*, p. 111.

MEHUS or MEUS (Livio), born at Oudenarde, 1630 ; visited Florence and became a pupil of Pietro da Cortona, with whom he went to Rome to study the antique, and afterwards visited Venice, to improve himself in colouring ; and on his return to Florence, painted his celebrated picture of Bacchus and Ariadne ; he was afterwards employed by the Grand Duke in the Palazzo Pitti, where he painted his fine picture of the Sacrifice of Abraham, the figures as large as life, and somewhat in the manner of Salvator Rosa ; his pictures of Bacchus and Ariadne ; Hagar and Ishmael ; the Battle between Achilles and the Trojans, are reckoned amongst his best performances. His portrait, by himself, is in the Collection of Painters in the Florentine Gallery : died 1691.

MEI (Bernardino), born at Siena ; painted from 1636 till 1653 ; in his works he sometimes resembles the Caracci, and sometimes Guercino ; one of his best performances is a ceiling in fresco, representing Aurora, in the Casa Bandinelli : his master is unknown.

MEIRE (Gerard Vander), born at Ghent ; he was one of the earliest painters in oil after Van Eyck ; he painted a picture of the Death of Lucretia, which was highly finished, well coloured, and tolerably correct in the design : he flourished about 1450.

MELANI (Guiseppe and Francesco). These brothers were born at Pisa ; Guiseppe was a scholar of Camillo Gabrielli, and became a reputable painter of history, but his chief merit lay in fresco painting ; he painted the figures in the architectural views of his brother Francesco, in which he

greatly excelled ; they both appear to have imitated the splendid style of Pietro da Cortona, and there is a large picture in oil by Guiseppe in the Dome at Pisa : Francesco died 1742 ; Guiseppe, 1747.

MELCHIORI (Giovanni Paolo), born at Rome, 1664, brought up in the school of Carlo Maratti ; painted history with considerable reputation, and was employed for some of the public edifices at Rome ; his most esteemed work is a picture of the Prophet Ezekiel, in the Basilica of St. John of Lateran : died about 1721.

MELDER (Gerard), born at Amsterdam, 1693 ; painted many pictures in oil with success, and by copying and imitating some miniatures by Rosalba, arrived at great proficiency in the art ; he drew the portraits of many of the principal persons of his time, and was much employed in copying in water colours the pictures of Mieris, Vander Werf, and others, which he finished with surprising delicacy ; he also painted in enamel, but is more distinguished for his miniatures, and was considered one of the best artists in that style : died 1740.

MELISSI (Agostino), born at Florence, flourished about 1675, and was much employed in painting cartoons for tapestry, from designs of Andrea del Sarto ; he also painted several pictures of his own composition, amongst which his picture of Peter denying Christ, in the Palazzo Gaburri is favourably spoken of by Lanzi : died 1738.

MELLAN (Claude), a painter and engraver, was born at Abbeville, in France, in 1601 ; he studied design under Simon Vouet, and learned that art in perfection, but being more inclined to engraving, he followed it entirely. He engraved Charles II. of England, and died in Paris in 1688. *Le Comte*, lib. 3. p. 393.

MELONE (Altobello), born at Cremona, about 1497 ; painted both in oil and in fresco, and was most suc-

cessful in the former; his best performance in the latter is a picture of Christ descending into Purgatory, in the sacristy of the church del Sacramento; it is a composition of many figures, not very correctly drawn, and generally too long, but coloured with great force.

**MELOZZO** (da Forlì), a native of Forlì; flourished about 1472. By Lanzi he is called Francesco, and supposed to have been a pupil of Ansovino da Forlì; but by others, of Pietro della Francesca. He is said to have been the first painter who executed figures in perspective on vaults and ceilings; one of which, in fresco, the Ascension, is described as a work of surpassing effect. In style he resembles Andrea Mantegna: was living in 1494.

**MELZO** (Francis), a Milanese miniature painter; was a scholar of Leonardo da Vinci, he lived about 1620. *Lomazzo*, p. 106.

**MEMMI** (Simone), sometimes called Simone Martini, born 1285; is said to have been a scholar of Giotto, and to have assisted him in his works. He painted some frescoes in St. Peter's, in imitation of Giotto's style, most of which have perished; but at Pisa one remains—the Assumption of the Virgin. He painted several portraits of the most eminent personages of that time, popes, cardinals, and others; one of which represents the Laura of Petrarch: died 1345.

**MEMMI** (Lippo), born at Sienna; was a scholar of Simone, with whom he sometimes painted in conjunction, and became a successful imitator of his style. Some of his works would have passed for those of Simone, had not Lippo's name been attached: flourished about 1360.

**MENAGEOT** (Francis William), of French extraction, born in London, 1744; went to Paris, and studied under Augustin, Deshayes, Boucher, and Vien; he afterwards visited Rome,

and on his return to France painted historical and allegorical subjects with considerable reputation. His pictures are numerous and much valued: died 1816.

**MENAIGO** (Sylvester), a Venetian painter, scholar of Gregory Lazzarini; by well designed and beautifully arranged pictures made himself known in his own city in public and in private; many of his works are engraved. He also painted beautifully in miniature.

**MENGIS** (Antonio Raffaele), born in Bohemia, 1728; was first instructed by his father, Ishmael, a miniature painter of no note. In 1741 he went to Rome, and was employed in copying in miniature some of the works of Raffaele; he also painted a picture of the Holy Family, his own composition, on a large scale, which gained him great reputation; and painted for the Duke of Northumberland, who was then at Rome, a copy of the celebrated School of Athens, by Raffaele; and soon afterwards executed his admired fresco of Mount Parnassus, in the Villa Albani. He visited Spain under the patronage of Charles III., and was employed to paint the ceiling of the king's antichamber, in which he introduced the Three Graces; and in the queen's bed-chamber, a painting of Aurora. At Madrid he painted the Apotheosis of the Emperor Trajan on the ceiling of the great saloon at the palace there; and on his return to Rome he executed for Clement XIV. Janus dictating to History, who writes; also a Holy Family. Of his works in oil, the most esteemed is his picture of the Nativity, in the royal collection of Spain: it is painted on the same principle as the famous "Notte," by Correggio, in which the light emanates from the Infant Saviour. His fresco works are infinitely preferable to his oil paintings. Of his powers as a painter in oil much controversy exists. By some he is said to be equal, if not superior, to Raffaele, and to have been the sole bright luminary of modern

times, possessing the purity of the antique, the composition and expression of Raffaele, the grace and chiaro-scuro of Correggio, and the colouring of Titian; by others he is said to have seen much and invented little; and that in his compositions he excites no terror, rouses no passions, and risks no flights; and that the contracted scale and idea of a miniature painter pervaded most, if not all of his compositions. But the more rational describe him as, although incapable of surprising us by the fiery soaring of his imagination, or the daring display of novel and inventive genius, yet as satisfying the most scrupulous by the chaste arrangement of his ideas, his profound knowledge of the antique, his distinguished correctness of character, and his placid expression of tranquil and inanimate beauty: died 1779.

MENHEERE (Cornelius), a painter of shipping; lived at the commencement of the 18th century, and resided at Flessingen. Most of his pictures represent views of that city, taken from the side next the sea.

MENICHINO (del Brizio) — See AMBROGI.

MENTON (Francis), born at Alkmaer, 1550; was a disciple of Francis Floris, and painted history and portraits, well composed and tolerably correct in drawing; but the encouragement he met with as a portrait painter left him little time for other pursuits: died 1609.

MENZANI (Philip), a Bolognese; a favourite pupil of Albano; deserted his master. Nevertheless he attended him in his last illness, nor left his bedside day nor night till he died, in 1660. He afterwards painted very feebly, and shortly died.

MERANO (Giovanni Battista), born at Genoa, 1632; was a scholar of Valerio Castelli, by whose advice he studied the works of Correggio. One of his best performances is the Murder of the Innocents, in the church del

Gesu, at Genoa; which is an ingenious composition with a great variety of expression and character, and harmoniously coloured: died 1700.

MERANO, called Molinareto, born in Genoa, 1666; painted portraits, landscapes, and sea views, with considerable reputation: died 1712.

MERANO (Francisco), surnamed Paggio, born in Genoa, 1710: died 1764. Studied under Domenico Fiaselli, whose style he followed with some success.

MERCATI (Giovanni Battista), born at Citta San Sepolero, about 1660; was an imitator, if not a scholar of Pietro da Cortona, and painted history in his style; but in some of his pictures he resembles Caracci in the variety and expression of his heads and in the ample folds of his drapery. His principal works of that description are two pictures of the Virgin, and an altar-piece in the church of San Lorenzo.

MERCIER (Philip), of French extraction, born at Berlin, 1689; was educated in the Academy there. He visited Hanover, and painted the portrait of Prince Frederick, which he brought with him to England, and when his royal highness came over he was appointed his painter, and by his order drew several of the royal family, particularly the three eldest princesses, but after losing his favour, he painted portraits and pictures of domestic subjects in the style of Watteau: died 1760.

MERIAN (Matthew), the Younger, son of an engraver of that name, was born at Basle, 1621. He is said to have been successively the scholar of Sandrart, Rubens, and Vandyck. He painted history and portrait. Of the former, the Martyrdom of St. Lawrence, in the Dome of Bamberg; and Artemisia mixing the Ashes of Mausolus in her cup, are particularly noticed. His design was correct, and his colouring partook of the vigour of the Flemish school. As a portrait



painter he was employed by the most distinguished personages in Germany; in one of which, that of Count Serini, in an Hungarian dress, his right arm bared, and a sabre in his hand, he seems to unite the depth of Rembrandt with the tone of Rubens.

MERIAN (Maria Sybilla), sister of the above, born at Frankfort, 1647; studied under Jacob Murel, a reputable painter of flowers and fruit, under whom she made surprising progress. She painted flowers, fruit, insects, and still life in miniature; and was afterwards placed under Abraham Mignon, who particularly excelled in painting insects, and soon arrived at a perfection little short of her instructor. She usually painted in water colours on vellum, and represented butterflies, caterpillars, &c. in the various changes they undergo; also frogs, toads, spiders, serpents, and even ants, with surprising fidelity. Her works are held in the highest estimation: died 1717.

MERTENS (John Cornelius), born at Amsterdam in 1743: died in that city in 1821. He was at first a pupil of Antony Elliger and of John Maurits Quinkhart; he afterwards went to Antwerp, where he frequented the Academy. After two years' residence in that city he returned to Amsterdam and painted in oil; he soon abandoned that to devote himself to design and painting in crayons and water colours, in which he succeeded very well. He left many beautiful designs and portraits.

MERZ (James), born at Zurich, 1783; was a reputable painter of history and portrait; but we have no account of his works.

MESA (Alonzo de), born at Madrid, 1628; a scholar of Alonso Cano; reputed history with considerable reputation, and executed several works for the public edifices in that capital, of which the most admired is a series of pictures of the Life of St. Francis, in the cloister of the Franciscans: died 1668.

MESQUIDA (William), of Majorca; studied painting in Rome under Benedetto Luti, and became skilful. He went to Venice in 1718, where he married; and being a good portrait painter, and also painting fruit and flowers, with figures, and animals alive and dead, his variety of manner procured him much work: but his greatest talent was for copying the works of Rubens and Vandyck, in which he was frequently employed.

MESSINA (Antonello da), born at Messina, 1426; is said by Vasari to have been instructed in the art of painting in oil by John Van Eyck of Bruges, and the first artist who painted in oil in Italy, and to have imparted the secret to Domenico Veneziano. But this account is doubted by later authorities. Two altar-pieces; some pictures of the Virgin; a Pieta, signed Antonius Messenius; and a portrait, inscribed Antonellus Messeneus, me fecit, 1494; are all of his works which are mentioned.

MESSINA (Salvo da), nephew of Antonello; flourished about 1511. He is said to have been a successful follower of the style of Raffaele; and there is a picture by him in the sacristy of the cathedral at Messina of the Death of the Virgin, in the pure style of Raffaele.

METELLI—See MITELLI.

METENSIS (Cornelius)—See MATSYS.

METRANA (Anna), born at Turin, flourished about 1718, and distinguishing herself as an eminent paintress of portraits.

METTEDORE (Raphael di Biagio), Marotto Francis da Mettodoro and Andrea di Cosimo Rosselli always worked together, and equally divided their gains. *Vasari*, par. 4. lib. 1. p. 234.

METZU (Gabriel), born at Leyden, 1615; master unknown; appears to have made the works of Gerard Terburg his models, whom he equals in the silky softness of his penciling,

and surpasses in the elegance and correctness of his design. His subjects are usually domestic scenes; conversations, ladies at their toilet, or playing on musical instruments; and sometimes subjects from low life: as fish stalls, women selling game; fruit, vegetables, &c. Less minute in detail, and less laboured in the finish than the works of Gerhard Douw and Mieris, they surpass in the lightness of touch and harmony of colouring; and though painted on a small scale, may be compared to Vandyck in the correct drawing of the heads and hands, the delicacy of the carnations, and the breadth and facility of pencil. There is a picture by Metzù of a Lady washing her hands in a Silver Basin held by her woman; and another of a Lady playing on her Lute, the face beautifully formed, and delicately coloured; but his largest picture represents the Interior of a Mercer's Shop, in which are several Men and Women, correctly designed, and the naked flesh admirably coloured, the silks and stuffs also so natural, that the different textures may be distinguished. His pictures are rarely to be met with.

MEUCCI (Vincent), a Florentine painter, born in 1693; studied design under Sebastian Galeotti, and afterwards under John Gioseffo dal Sole. He visited Lombardy and Venice, and copied the works of the best masters there; also painted some works of his own, which met with universal approbation from the best judges, and was afterwards employed on numerous works. In Florence, in the Pitti Palace, is a painting of Venus and Mars, and another of Flora at the dawn of day; in the palace of the Capponi family he painted the gallery with some Deities; in that of the Gerini family is a picture of Truth in the act of entreating the Sun, and many other works; in that of the Albizi, one of the Marriage of Thetis, and the Feast of the Gods, in which Discord is shewn in the act

of throwing the Apple that Paris was to give to the most beautiful; in a room in the palace of the Martelli he painted the four quarters of the World; and in that of Signior Aldrovandini, Virtue oppressed by the Vices; and many more for other persons of distinction; in the church of San Lorenzo and others he painted many saints and crucifixions; also a picture in oil of the Madonna weeping; St. Julian and St. Alexander Falconieri; a small picture, in the chapel of the Crucifixion, of Angels bearing the Cross; as also in three chapels in the church of Sta. Maria Maggiore, of which the Sacrifice of Abraham is esteemed one of his best works; another, in oil, must not be omitted, of the Marriage of Sta. Catharine, in the church of the Lay Brothers of Boniface. He enriched also with his works the suburban villas of Florence, and most cities of Tuscany, and executed the two side paintings of the altar in the church of the Holy Spirit in Pistoia, one representing the Nativity of Christ, the Holy Spirit descending upon the Apostles with the Virgin Mary. He died in 1766, aged 73.

MEULEN (Anthony Francis Vander), born at Brussels, 1634, is generally considered of the French school; he studied under Peter Snayers, a reputable battle painter, and attracted the attention of le Brun, who recommended him to M. Colbrun, Minister to Louis XIV., whom he accompanied to the field in his different campaigns, and painted the various battles and sieges of that monarch in Flanders, which he represented with too great a precision, the linear designation of troops, and monotonous uniformity of habiliments, entirely destroying the picturesque, and depriving them of that spirit and fire which distinguishes the works of Borgognone and Parrocels. He also painted huntings and cavalcades, in which the figures and horses are correctly drawn, and touched with great spirit; his landscapes are distinguished by the fresh-

ness of his verdure, the pleasing degradation of the distance, and the lightness and brilliancy of the skies: died 1690.

MEULEN (Peter Vander), brother of the above; painted battles and huntings, and in 1670 came to England, and was employed in celebrating the exploits of King William, Louis's rival.

MEUSNIER (Philip), born at Paris, 1655; a scholar of Jacques Rousseau, painted perspective and architectural views, and on leaving that master went to Rome, and passed several years, designing the most magnificent buildings in that metropolis: died 1734.

MEYER (Dietrich), a Swiss, born at Zurich, 1571: painted portraits and history with some reputation: he generally affixed his initials to his pictures.

MEYER (John), resided at Nuremberg, and practised chiefly as an engraver. His prints of battles, from paintings by himself, prove him to have possessed considerable talent: he flourished about the year 1600.

MEYER (Rodolph), son of John, born at Zurich, 1605; painted history and portraits with considerable reputation, but was more distinguished as an engraver than as a painter.

MEYER (Conrad), younger son of Dietrich, born at Zurich, 1618; after receiving some instruction from his father, went to Frankfort, and became a scholar of Matthew Merian; he painted a few historical subjects, but was more employed in portraits, which are designed with energy and spirit, and well coloured: died 1689.

MEYER (Felix), a Swiss painter, born 1653; studied under Francis Ermels of Nuremberg, a respectable painter of landscapes, and in company with Roos and Rugendas, designed the most picturesque views in Switzerland; he afterwards visited

Italy, to study the more cultured scenery of the environs of Rome; as he was not very successful in designing the figures, he was frequently assisted by Roos and Rugendas: died 1713.

MEYER (John de), a Dutch painter, is cited by Van Spaen as a painter of horses and of battles, and is said to have resided at Rotterdam: Hoet also adds that he was an historical painter.

MEYER (H. de), a landscape painter, born at Amsterdam in 1737; was a co-Director of the Academy of Design at Haerlem, where he resided; some time after which he made a journey to England with W. Hendricks, and on his return occupied himself chiefly in making designs of landscapes in water colours and in Indian ink. His designs are correct, compositions skilful, and his landscapes well filled: at a rather advanced age he settled in London, where he died in 1793. In the Museum at Amsterdam there is a painting by him of the departure of William III. from Scheveling for England.

MEYER or MEYERLE (Francis Anthony), born at Prague, 1710; painted small, highly finished, diminutive pictures of domestic subjects; also portraits, which were greatly admired; but he was less successful on a larger scale: died 1782.

MEYERING (Albert), born at Amsterdam, 1645; studied under his father, Frederick, an artist of some ability, and afterwards travelled to Rome, where he met with his countryman, John Glauber, in conjunction with whom he was employed in painting the ceilings, and ornamenting the palace of Loo. His freedom of hand, and the style of his compositions being particularly adapted for large landscapes: his views are agreeably mixed, and frequently embellished with ruins of ancient architecture, and decorated with figures representing historical and fabulous subjects in the style of Gerard Lairese; the

trees and buildings in grand taste, and the water peculiarly transparent: died 1714.

MEYERS (Jeremiah), born at Tübingen, about 1728; became a pupil of Zinck, who was at that time in great reputation as a miniature painter and enameller, and became one of the most eminent artists of his time in that particular branch. He was made miniature painter to the Queen: died 1789.

MEYSSSENS (John), born at Brussels, 1612; was first a scholar of Anthony Van Opstal, and afterwards of Nicholas Vander Horst, both obscure painters. He painted historical subjects and portraits, but was particularly successful in the latter, in which he was much employed; he went to Holland, and painted the portrait of Henry of Nassau, the Countess of Stirum, the Count de Bentheim, and the principal personages of his Court. He finished his pictures with great care, and gave to the countenance a lively expression: died 1666.

MEYSSONIEN (Justus Aurelius), born at Turin, 1695, is said by Basan to have been a painter, but we have no account of his works.

MEZZANDRI (Antonio), born at Bologna, flourished about 1688; he excelled in painting fruit and flowers, in which he was scarcely surpassed by the celebrated Gobbo of the Caracci.

MICARINO or MECHEBINO — See BECCAFUMI.

MICHALLON (Achilles Etna), born at Paris, 1796; studied under David and other eminent painters, and painted history with considerable reputation; amongst which, his Orlando at Roncesvalles; the Combat of the Centaurs and Lapithæ; the Ruins of the Circus, and a View in the environs of Naples are greatly admired: died 1822.

MICHAU (Theodore), born at Brussels, 1676; studied under Francis Bout, and painted landscapes and

merry-makings, in which he imitated the charming style of Teniers the Younger, but with little success either in the spirit and character of his figures, or the sweet and silvery tone of his landscapes: he was living in 1730.

MICHELE (Parrasio), born at Venice, flourished about 1590; was a scholar of P. Veronese, whose style he followed with some success. There are several of his works in the churches at Venice; amongst which, his picture of the Pieta in Guiseppe is favourably mentioned.

MICHIEL (Louis), born at Amsterdam; a painter of portraits, lived in the 17th century. He made the portrait of Prince Maurice, at that time Governor of Brazil.

MIEL (Jan.), born near Antwerp, 1599, a scholar of Gerard Segers; and one of his ablest disciples, went to Rome and entered the Academy of Andrea Sacchi, whom he assisted in some of his works. Being employed with Sacchi in painting a procession of the cavalry of the Pope, Miel, whose disposition led him to the grotesque, or what the Italians call bambocciate, introduced something inconsistent, for which he was sharply rebuked: stung with the reproach of his master he left him, and visited Lombardy, where he studied the works of Correggio and the Caracci; and on his return, painted a picture of Moses striking the Rock, for the Gallery of Monte Cavallo. He also painted the Baptism of St. Cyrilio, and a Sta. Maria del Anima; and executed some frescoes of the life of St. Lamberti, and the Annunciation: his best productions are, however, his easel pictures representing, carnivals, gipsies, beggars, fairs, markets, huntings, pastoral scenes, and conversations; of which his hunting pieces are most admired.

MIERHOP (Francis Van Cuyck de), born at Bruges, 1640; particularly excelled in painting fruit, fish, game,

and animals in the manner of Francis Snyders; and some of his pictures approach the admirable works of that master. One of his pictures of that kind at Ghent, representing dogs, fish, and dead game, has been frequently mistaken for the work of Snyders.

MIERIS (Francis), the Elder, born at Leyden, 1635; was placed under the tuition of Abraham Toomevliet, an eminent painter on glass, and afterwards became a scholar of G. Douw, and was considered by many as superior to his instructor. He painted for the Archduke of Austria the interior of a mercer's shop, and in which the silks, stuffs, velvets, and woollens were so admirably depicted, that the different fabrics were easily distinguished; and in which was a beautiful young woman presenting silks of various colours to a gentleman, who was evidently admiring her more than her goods. He likewise painted for the Grand Duke of Tuscany, a young lady dressed in white satin, playing on the lute, with another female and a young man seated on a couch, to whom a servant is presenting refreshments on a silver salver: he also painted a portrait of himself for that nobleman. There is also a picture by Mieris of a lady fainting, and a physician applying remedies to restore her; but one of the most curious, represents a girl holding a candle in her hand,—it is accounted inestimable. His pictures are extremely rare, and only to be met with in the choicest collections; they hold an equal rank with those of G. Douw, and there is the same minute accuracy and polished finish in both their works; but the subjects of Mieris are more select and agreeable. F. Mieris occasionally painted portraits, which he finished in the same admirable manner; his best portrait is that of the wife of Cornelius Plaats: died 1681.

MIERIS (John), son of Francis, born at Leyden, 1660; was educated

under his father, but despairing of equalling him in the minuteness and delicacy of his finish, he attempted historical painting, and portraits as large as life: died 1690.

MIERIS (William), youngest son of Francis; studied under his father, whose style he adopted with great success, and was but little inferior to him in the exquisite finishing of his pictures, though unequal in the arrangement of his compositions, correctness of design, delicacy of colouring and in the chiaro-oscuro. His best pictures are subjects from ordinary life, such as confectioners' shops, women selling game or vegetables, the interiors of apartments, and conversations: he also attempted landscapes with historical or fabulous subjects in the style of the Dutch Poussin, but did not succeed, from his inability in designing the naked, and his ignorance of costume. Although he finished with extreme labour and precision, his carnations, from their smoothness and polish, appear like ivory, and his landscapes appear to be the work of a flower painter; his domestic subjects are, however, highly esteemed. One of his first of that description represented a Woman feeding her Child, and another sitting by trying to persuade it to eat; and of his historical compositions, that of Rinaldo sleeping on the lap of Armida, surrounded by the Loves and Graces: died 1747.

MIERIS (Francis), the younger son of William, born at Leyden, 1689; was instructed by his father, and painted similar subjects, but inferior in every respect: his design is heavy and tasteless, touch dry and hard, and colouring false and unnatural. He sometimes copied the works of his father, but their decided inferiority will prevent the least experienced collector from mistaking them.

MIERS (—), born in Holland; came to London about 1788, and acquired considerable reputation by his landscapes, which were finished with

great neatness, and evidently in imitation of Ostade, but somewhat inferior; he also excelled in drawings in body colours: died 1793.

MIGLIONICO (Andrea), born at Naples; was a scholar of Luca Giordano, and painted history with some reputation. Several of his works are in the churches of his native city; the most esteemed of which, is his picture of the Descent of the Holy Ghost, in the S. S. Nunciata: he died soon after. *Luca Giordano*.

MIGNARD (Nicholas), called Mignard of Avignon, born at Troyes, in Champagne, 1608; went to Fontainebleau, and studied the works of Primaticcio and Il Rosso: he was invited to Paris, and employed in several works for the palace of the Tuilleries; amongst which are Apollo crowning the Muses of Poetry, Painting, and Music; Apollo and Daphne; and Mercury presenting a lyre to Apollo. He was also much employed as a portrait painter; his colouring is agreeable, his carnations lively, and his works harmoniously executed: died 1668.

MIGNARD (Peter), the Elder, called the Roman, younger brother of Nicholas, born at Troyes, 1610; placed himself under the tuition of John Boucher, a painter of some reputation, then went to Paris, and entered the school of Simon Vouet, and afterwards visited Rome, and studied the works of Raffaello, Buonarrotti, and Annibale Caracci, particularly the former, whose graceful and dignified style he followed in his pictures of the Virgin, which were greatly admired at Rome. He was invited to France, where he painted the portrait of Louis XIV. several times; he also painted the portraits of Popes Urban VIII., Alexander VII., and several of the nobility. His principal historical compositions are the Annunciation; a picture of the Trinity, in St. Carlo alle quattro Fontane; and a Holy Family, in Sta. Maria in Campitella: died 1695.

MIGNARD (Paul), born at Paris, 1666, son and disciple of Nicholas; distinguished himself as a painter of portraits, but we have no further account of his works: died 1691.

MIGNON or MINGON (Abraham), born at Frankfort, 1639; studied under Jacob Murel, an eminent flower painter, and at seventeen years of age, surpassed his master. He went to Holland, and studied the works of John David de Heem, and in the beauty and freshness of his flowers and fruit, is perhaps only surpassed by John Van Huysum: the insects he introduced into his pictures are exquisitely finished; and the dew-drops on the leaves of his flowers and fruit have the transparency of real water. One of his pictures represents a pot of flowers which a cat has thrown down upon a marble table, on which the water seems actually running down: died 1679.

MIKCKER (John), was a mediocre painter, according to Houbraken; he was master of J. B. Weenix, whence it is concluded that he lived at the commencement of the 17th century. He painted wooded landscapes, ornamented with edifices, in a darkish tone, which is observable more or less in the paintings of his pupils.

MILANESE (II)—See CITTADINI.

MILANESE (Felice); from an etching by him he is supposed to have been a painter; but we have no account of his works.

MILANI (Giulio Cesare), born at Bologna, 1621; was a disciple of Flaminio Torre, of whose style he was one of the most successful followers. His most esteemed productions are the Marriage of the Virgin in St. Guiseppe; St. Antonia di Padova, in the church of St. Maria del Castello, and the Holy Family, with St. John at the Servi: died 1678.

MILANI (Aureliano), born at Bologna, 1675; was a scholar of Cesare Gennari, and afterwards of Lorenzo

Pasinelli, but devoted himself to an attentive study of the works of the Caracci; and with the exception of Carlo Cignani, approached nearest to them, and contributed greatly to support the credit of the Bolognese school. His principal works at Bologna are St. Girolamo, in Sta. Maria della Vita; the Stoning of St. Stephen, in Sta. Maria Mascarella; and the Resurrection, in La Purita: died 1749.

MILANI (Guiseppe Maria), born at Pisa, 1678; was a scholar of Camillo Gabrielli, and like him imitated the style of Pietro da Cortona and Ciro Ferri. He particularly excelled in painting perspective views of the most magnificent buildings, which he embellished with figures, elegantly designed, grouped with great taste, and harmonious and splendidly coloured. There are several of his fresco works in the churches at Pisa: many of his designs seem to be taken from those of Cortona.

MILANO (John da), a favourite and confidential disciple of Thaddeus Gaddi, who died in 1352, and recommended his two sons, Angelo and John, to him to be perfected in the art of painting; worked in the manner of old Giotto, and was celebrated in his country, Florence, where he died. *Baldinucci*, par. 2. p. 58.

MILÉ (Francis), sometimes called Francisque, born at Antwerp, 1644; studied under Laurentius Franck, whom he soon surpassed; then visited Paris, and attached himself to the style of N. Poussin, whom he approached nearer than any other of his imitators. He painted history, but was more successful in what are called heroic landscapes, adorned with figures representing some historical or fabulous subject, in which he exhibits a grandeur of scenery, which, though inferior to the Poussins, has rarely been approached by any artist of his country.

MILET (Francis), a Flemish painter;

when in Italy he was attracted by the manner of Nicholas Poussin, and succeeded admirably as a landscape painter. His works are much sought after by collectors; he was Professor in the Royal Academy of France: died 1680. *Felibien*, par. 4. p. 283.

MILLER (John Sebastian) — See MULLER.

MIND (Gottfried), born in Switzerland, studied under Feudenberger; his favourite subjects were animals, particularly cats, and when at work he always had one at his elbow; he also painted bears and other animals with equal accuracy and spirit: died 1814.

MINDERHOUT (—), born at Antwerp, 1637; painted for his reception picture for the Hall of the Academy there, a View of the Port of Antwerp, with a variety of vessels and numerous figures. His works generally represent marines and sea-ports, frequently those of Antwerp and Bruges; they are usually of a large size, bold in design, and spirited in touch, but they are not all equally good: died 1696.

MINGA (Andrew del), was a native of Florence and companion of Buonarroti in the school of Ghirlandaio. *Vasari*, p. 3. lib. 1. p. 446.

MINGOT (Teodosia), born at Catalonia, 1551; was a disciple of Gaspar Becerra, and is believed to have visited Italy, where his principal works perished in the conflagration of the palace of the Pardo: died 1590.

MINNEBROER (Fr.), an historical painter, was much in vogue at Malines about 1540. He executed in a manner worthy of note for the church of Notre Dame, in that city, a picture representing the Flight into Egypt; the church of Notre Dame, at Hanswyck, also possesses a fine picture by him, representing the Visitation of Santa Elizabeth.

MINZOCCHI (Francesco), called Il Vecchio di San Bernardo, born at Forli, 1513; formed his style from the works of Mario Palmelegiano, whose

stiffness and formality are visible in his picture of the Crucifixion, at the Osservanti; he afterwards studied in the school of Genga, and became an excellent colourist by imitating the works of Pordenone. Amongst his best productions are the Sacrifice of Melchizedek, and the Miracle of the Manna, painted in fresco, in a chapel in the Basilica di Loreto, which in splendour of colour is worthy a follower of Pordenone; also the Trinity, in Maria della Gratia, which is painted with a force of colouring, and an intelligence in foreshortening which deserves a higher reputation than is generally attributed to him. He left two sons, Pietro Paolo, and Sebastiano Minzocchi, who painted history, but very inferior to their father.

MIRADORO (Luigi), born at Genoa, flourished from 1639 till 1651; he studied the works of Panfilo Nuvalone at Cremona, but afterwards adopted a style more resembling Caracci, though less select in his forms, and less studied and expressive in his characters. He frequently made choice of, and was most successful in the most terrific subjects he could select. Amongst his best works are a Dead Christ in the lap of the Virgin, in the Hall of the Merchants at Piacenza, and his S. Giovanni Damascene, in the church of St. Clemente, at Cremona. His design is bold and free, and his colouring chaste and harmonious.

MIRANDOLA (Dominic Maria), was one of those painters, who being dissatisfied with the Caracci, not only adhered to Peter Facini, but gave him a place in his own house to open the new academy called by his name; after whose death it took the name of the Academy of Mirandola: he had a rich collection of relieves, skeletons and parts of statues, and designs by Spada, Valesio, and other good masters. *Matrasia*, par. 3. p. 150.

MIREVELT (Peter), born at Delft, 1596; was the scholar of Michael Jansen, whom he resembles in design,

colouring, and in delicacy of pencil; his works by competent judges were considered in no respect inferior to his father's; one of the most esteemed is a large picture in the Surgeons' Hall, at Delft, of the portraits of the principal members of the society: died 1632.

MIREVELT (Michael Jansen); studied under Anthony de Montfort, called Blocklandt, and on leaving his school painted some altar-pieces for the churches at Delft; also portraits, in which he greatly excelled, amongst which are some of the Princes of the House of Nassau; he is supposed to have painted a greater number of portraits than any artist of his country: by Deschamps it is estimated at 10,000, but Houbraken limits it to 5000. Vandyck painted the portrait of Mirevelt: died 1641.

MIROU (A.), a painter of landscapes; enjoyed some reputation in Flanders about 1640. He has left some paintings from sacred history, correctly designed, and touched in a spirited manner.

MIRUOLI (Girolamo), born at Romagna; was a disciple of Pellegrino Tibaldi, and a reputable painter of history. There are some of his fresco works in the church of the Servi at Bologna. He flourished about 1570.

MISSIROLI (Thomas), of Faenza: being inclined to drawing, he learned colouring of Guido Reni, in Bologna; he also studied sculpture, but did not arrive at success in both till he was sixty-three years of age: he died in 1699. Theresa Catharine, a paintress in Faenza, and Claudia Felicia, in Bologna, who died in 1705, were his daughters.

MITELLI (Agostino), born at Bologna, 1609; was a distinguished painter of perspective and architectural views, and studied the figure in the school of the Caracci. He executed numerous works at Bologna in conjunction with M. A. Colonna, which, though inferior to those of Il



Dentone, enchant by the beauty of his design and the softness of his colouring. His principal work is the Story of Pandora, with which he decorated a fine saloon in one of the palaces of the King of Spain.

MITELLI (Guiseppe Maria), son of Agostino, born at Bologna, 1634. After receiving some instruction from his father, entered the school of Flaminio Torre: he painted history with some reputation, and occasionally introduced the figures into the perspective views of Agostino; several of his pictures are in the churches at Bologna, of which the most worthy of notice are, St. Riniero healing the Sick, in S. Maria della Vita; a Pieta in the Annunciata; and Christ taken in the Garden, at the Cappuchini: died 1718.

MOCETTO (Girolamo), or Hieronymus Mocitus, a Veronese, born about 1454; studied under Giovanni Bellini, but his works as a painter are little known.

MODANESE (John Baptist), rivalled Nicholas dell' Abate, and painted many subjects at Rome, and particularly in Perugia. After much time spent abroad, he returned to Modena, and painted two historical pieces of the Acts of St. Peter and of St. Paul: there are no other known works by this artist.

MODENA (Pellegrini Munari), called Da, and sometimes called Aretusi; studied in the school of Raffaello, who, discovering his talent, selected him to assist in the great works he was then engaged in at the Vatican, for which he painted the histories of Jacob and Solomon. After the death of Raffaello, he painted in fresco the life of St. James, for two of the churches at Rome; and at Modena he painted the celebrated picture of the Birth of the Virgin. No scholar of Raffaello approached nearer to him in the sublime character of his heads, and the grandeur of his forms: died 1523.

MODENA (Niccoletto da), born at Modena about 1460; painted perspective and architecture, but is more known as an engraver.

MODIGLIANI (Francesco), born at Forli; painted history in oil and fresco for the churches and other edifices at Urbino and Forli, amongst which, a Descent from the Cross, and Adam and Eve driven out of Paradise; the Deluge, and the Tower of Babel, are favourably spoken of: flourished about 1600.

MOELART (Jacob), born at Dort, 1649; was a scholar of Nicholas Maas, under whom he became a reputable painter of history and portraits; of his historical works, Moses striking the Rock, and the Destruction of Pharaoh and his Host, are particularly commended: died 1727.

MOERTELE (G. Vander), an historical painter who flourished about 1640; was a pupil of Daniel de Riche. There are some of his altar-pieces, and some works that he finished in conjunction with Lieven Vanden Bossche, a pupil of John Van Couwenberghe.

MOI (Peter Van), born at Antwerp in 1590; studied in the Academy of Rubens, and painted historical subjects for several of the churches in Flanders and Brabant; in the Cathedral at Antwerp is the Adoration of the Magi, beautifully executed in the style of Rubens; and in the Louvre is a Crucifixion, with the Marys, Joseph of Arimathea, and St. John: died 1650.

MOINE or MOYNE (Francis), born at Paris, 1688; was a scholar of Louis Galloche, under whom he became one of the most promising artists of his country. In 1718, he became a member of the Academy at Paris, his reception picture being Hercules and Cacus, which, though not one of his best performances, is remarkable for the correctness of the design. He visited Rome, where he

appears to have been more captivated with the splendid sumptuosity of Pietro da Cortona, and the daring dispatch of Lanfranco, than the sublimity of Michael Angelo, or the graceful dignity of Raffaele. By command of Louis XIV. he painted the ceiling of the grand Saloon at Versailles, representing the Apotheosis of Hercules; a stupendous work, measuring 64 feet by 54: died 1737.

MOINE (Jean le), born at Paris, 1635, died 1713, is said to have painted history with some merit, but no particulars are given of his works.

MOINE (Pierre Antoine le), born at Paris, 1605; painted fruit-pieces in a natural style, and with great beauty of colouring: died 1665.

MOL (Peter Van), born at Antwerp, 1590, and brought up in the great school of Rubens; painted history with no mean reputation, and was employed for some of the churches in Brabant and Flanders. In the cathedral at Antwerp is a picture by him of the Adoration of the Magi, finely coloured in the style of Rubens; and in the Gallery of the Louvre, is a Dead Christ, with the Holy Women, St. John, and Joseph of Arimathea: died 1650.

MOLA (Giovanni Battista), is said by some to have been a brother of Francesco Mola, but according to others he was of a different family, and a native of France, born about 1620. He studied first under Simon Vouet, at Paris; then went to Italy, and received instruction from Francesco Albano, with whom he went to Rome, and studied the best masters, particularly the works of Annibale Caracci. Amongst his best productions at Rome are four large landscapes, in the Salviati Palace, painted entirely in the style of Albano, and usually attributed to him.

MOLA (Pietro Francesco), born at Coldra, in the Milanese State, 1609; studied under Guiseppe Cesare di Arpino, at Rome, and afterwards

visited Bologna, and became a disciple of Francesco Albano, but did not adopt the style of either of those masters. The works of Guercino became next the objects of his admiration; but aiming at a fresher and more harmonious colouring, he went to Venice, where he studied the best productions of the great masters of that school, Titian, Tintoretto, Bassan, and Paolo Veronese. He returned to Rome, and executed several works in fresco for the churches, amongst others, St. Peter delivered from Prison, and the Conversion of St. Paul, which gained him great reputation; he also painted for Alexander VII. his most celebrated work of Joseph making himself known to his Brothers; and in the church of Sta. Maria della Vita, St. John in the Wilderness, and St. Paul the Hermit, in which the figures are designed with a correctness and dignity worthy of the Caracci; in the latter of which he has introduced a noble landscape resembling that in the far-famed St. Peter Martyr by Titian, and in which the trees are painted in a grand style, approaching that of Salvator Rosa.

MOLINAER (Nicholas Mins), born at Amsterdam, 1627; painted interiors of farm houses, with rustic sports and employments, in the style of Ostade, but somewhat inferior: died 1686.

MOLINAER (Nicholas), a relation of the above, born at Amsterdam, 1629; painted landscapes: no further description is given of his works.

MOLINAER (John), a Dutch painter of drolleries and merry-makings; his pictures, though greatly inferior to Ostade's, are ingeniously composed, and coloured with a richness and harmony somewhat approaching him, but deficient in the beauty of his pencil, and the expression of his heads.

MOLINARI (Anthony), a Venetian, was a scholar of Antonio Zanchi, and

became a good master ; his best work is judged to be that in the church of Sts. Cosimo and Damian : he lived in 1600.

MOLYN (Peter), the Elder, born at Haerlem about 1600 ; painted landscapes in a very pleasing style, his skies and distances being touched with a lightness and delicacy, and his foregrounds enriched with buildings and ruins in a picturesque manner.

MOLYN (Pietro Mulier), the Younger, called Tempesta, son of the former, born at Haerlem, 1637 ; caught the rudiments of painting from his father, but having seen some hunting pieces by Francis Snijders, he imitated the style of that master with so much success, that his pictures were scarcely less esteemed than those of Snijders. He did not confine his talents to hunting and animals, but also painted sea-storms and tempests, in which he represented the violent agitation of the waves, and the horrors of shipwreck in the most impressive manner, and thereby acquired the name of Tempesta ; his pictures are held in the highest estimation : died 1701.

MOMBELLO (Luke), painted many pictures in oil and in fresco, in Brescia, his native country. He changed his original strong and heavy manner to please some monks, for whom he had painted various Madonnas and pictures : it is known from the picture that he painted for the principal altar in St. Peter Oliveto, in Brescia, that he flourished in 1553. *Cozzando*, p. 122.

MOMBELLO (Sebastian), born in Priuli ; was an excellent portrait painter. He studied in the school of Francis Barbieri (called Il Guercino), in Bologna. He visited Venice, and painted portraits for the nobility with so much esteem that all persons of quality were desirous of having their portraits painted by him. He served the Emperor Leopold, the King of Denmark, and almost all the Electors of Germany ; his portraits were not

only good likenesses, but delicately coloured, and flesh like. He copied also the works of Tiziano, and of Paolo Veronese, with so much exactness, that they are esteemed as much as the originals, and taken the most jealous care of. He flourished about 1700, and died in Venice at an advanced age.

MOMMERS (Henry), born at Haerlem in 1650 ; was a disciple of Karl du Jardin, whose style he followed. He painted landscapes with animals ; Italian views, with figures ; also fruit, flowers, &c. : died 1708.

MOMPER, or MOMPERT (Joos, or Jodocus), born at Antwerp, 1580 ; is supposed to have made nature his guide, and the romantic scenery of Switzerland his model, which he painted in a bold style, and without that precise finishing usually adopted by the Flemish Artists, and which is so much admired in Breughel and Savery. His pencil is broad and facile, his colouring clear, and of an agreeable effect, though in the forms of his mountains and trees there sometimes appears stiffness and formality ; his pictures are frequently decorated with figures, by the Elder Teniers, or by John Breughel, and Teniers frequently retouched the landscape. Vandyck painted the portrait of Momper : died 1638.

MONA, or MONNA (Domenico), born at Ferrara, 1550 ; was a disciple of Guiseppe Mazzuoli, called Il Bastaruola, and painted history with great facility, but with a surprising inequality. His best works, such as the Birth of the Virgin, the Nativity of our Saviour in S. Maria S. Vado, and the Entombing of Christ, at the Servi, cause a surprise that, with the possession of such extraordinary powers, he should have produced such indifferent productions as the majority of his works, which abound in the churches and other public edifices of Ferrara : died 1602.

MONACO (Don Bartholomew), a

Carthusian monk and illuminator. See *l'Eloge* 20. tom. 2. p. 81.

**MONAMY** (Peter), born at Jersey about 1670; came to England, and was apprenticed to a house painter on London Bridge. The shallow waves of the Thames were his model, and enabled him to represent the turbulence of the ocean. He became a painter of marine subjects, in which, although unequal to Vandervelde, he was superior to most other painters of similar subjects; in colouring, particularly in his calms, he was sunny and transparent, and he designed his vessels with the utmost correctness and precision: died 1749.

**MONANNI** (Monanno), born at Florence; was a disciple of Christoforo Allori, and afterwards went to Rome, and painted history with some reputation. In the church of S. Giovanni Decollato, at Rome, is a picture by him of the Baptism of Christ by St. John.

**MONAVILLE** (Francis), a Flemish painter, and an Academician of St. Luke, in Rome; painted many pictures for the Prince Don Livio Odescalchi; he also made some cartoons for tapestry for Lewis XIV. King of France.

**MONCALVO** (II)—See **CACCIA**.

**MONDINI** (Fulgenzio), born at Bologna; was a scholar of Guercino, and painted history with considerable reputation. Several of his works are at Bologna; amongst which the most admired are the Angel appearing to Joseph in his Dream; and the Repose in Egypt, in the Annunciata: he flourished about 1658.

**MONDINI** (Anthony), a Milanese painter; was a scholar of Cav. Morazzoni; but few of his works are to be seen in his own country: lived about 1620.

**MONERI** (Giovanni), born in Piedmont, 1637; studied at Rome, under Romanelli; in 1657 he painted a picture of the Assumption for the

cathedral at Acqui; and subsequently a picture of the Presentation in the Temple; the latter of which is much esteemed: died 1714.

**MONFOORT** (Peter Geritz), an amateur painter of some merit, born at Delft; was a pupil of Michael Mirevelt.

**MONNICKS** or **MONNIX**, born at Bois le Duc, 1606; master unknown; studied at Rome, and excelled in architectural views, markets, and conversations. By command of Urban VIII. he painted the Colosseum; the Columns of Trajan and Vespasian; the Campo Vaccino; and other interesting scenery of that city and its environs; the palaces, squares and churches, with the areas before them filled with figures employed in different businesses and amusements; also herbs, fruit markets, sports, carnivals, or processions. His perspective is excellent, and his figures are correctly drawn and spiritedly touched: died 1686.

**MONNOYER** (John Baptist)—See **BAPTIST**.

**MONOSILIO** (Salvatore), born at Messina, about 1700; studied under Sebastian Conca, whose style he followed with some reputation. He painted a picture of St. Pascale, in the church of St. Quaranta; but one of his best works is the Conversion of St. Paul, in the church of the Priests of the Mission.

**MONSIGNORI** (Francesco), born at Verona, 1455; was educated in the school of Andrea Mantegna, and painted history with great success; and although not so correct in design as Mantegna, his style is more modern, and the colouring, particularly in the carnations. One of his best pictures, representing the Death of St. Sebastian; and some perspective views, in the refectory of the Franciscan Monastery, shew him to have been a perfect master of that branch of the art. He also painted animals with

astonishing fidelity, and excelled in perspective: died 1579.

**MONSIGNORI** (Girolamo), brother of Francesco, born at Verona about 1460; painted history, and copied, for the great library of St. Benedetto, the celebrated picture of the Last Supper, by Leonardo da Vinci; which is considered the best that has been painted of that miracle of art: died 1540.

**MONSTRAET** (John), born in Haerlem, of an ancient and noble family; was a pupil of James Arlemense. His skill in painting and his station introduced him to the English Court. His portraits seemed alive: he died at an advanced age in 1555. *Sandart*, p. 247.

**MONSTRAET** (Francis), born in Osta, in Flanders, and twin brother of Egidio Monstrart; studied under Henry de Bles; and to distinguish himself from his brother, who painted in oil, he painted in fresco. *Sandart*, p. 264.

**MONT** (Del)—See **DELMONT**.

**MONTAGNA** (Benedetto), born at Vicenza; flourished about 1500; painted historical subjects; and some of his works are said to be so much in the style of Bellini as to be mistaken for those of that master.

**MONTAGNA** (Marco Tullio), was a disciple of Frederigo Zuccaro, and painted history both in oil and in fresco. In St. Nicolo, in Carcere, is an altar-piece by him, representing a subject from the Life of St. Nicholas; he flourished during the pontificate of Clement VIII.

**MONTAGNA** (Bartholomew), with his brother Benedict, painted a great many works in the city of Vicenza, after the manner of Bellini; they flourished about 1500. *Ridolfi*, par. 1. p. 91.

**MONTAGNA** (Matthew)—See **PLATTENBERG**.

**MONTAGNANO** (Jacopo), born at Padua; painted history. One of his

works, after Belli, representing a subject from the Roman history, might, from the correctness of design, and the handling of the drapery, be attributed to Andrea Mantegna. One of his pictures, representing the Resurrection, is inscribed *Jacopus Montagnano*, 1495: he flourished from 1495 to about 1510.

**MONTALTO**—See **DANEDI**.

**MONTANARI** (Augustin), a Genoese, with his brother John, learned painting of Aurelius Lomi, who in 1595 lived in Genoa; he next placed himself under John Baptist Paggi, but very soon died. *Soprano*, p. 81.

**MONTANINI** (Pietro), called Petruccio Perugino, born at Perugia, 1619; was first a scholar of Ciro Ferri, and afterwards of Salvator Rosa, in whose bold and romantic style he designed his landscapes; but very inferior in his figures: died 1689.

**MONTANO** (Joseph), born in Pesaro, 1641; being inclined to painting, sought the designs of the best masters in Bologna, Parma, and Rome, and acquired the happy talent of restoring damaged paintings in such an artistical manner that the painters seemed to live again; he was employed by the Pope to assist in the Vatican to preserve the paintings there from the injuries of time. His name is celebrated in the writings of Cavaliere Fontana, by Padre Pozzi, and by Bonanni; *nella Storia Vaticana*, p. 117.

**MONTAVA** (Raphael da), a scholar of Pierino del Vaga; attained great reputation in oil and in fresco, and in large and small portraits; he also painted from the designs of Michael Angelo a great number of small histories, which he touched and finished well. He flourished about 1530. *Vasari*, par. 3. lib. 2. p. 266.

**MONTECARO** (Bastiano), was a scholar of Raffaellino del Garbo.

**MONTEFORT** (Anthony), a Noble of Montefort; studied first under Henry Assuero, and afterwards under Francis

Floris; he painted in large, and was celebrated for his extreme freedom of pencil and quickness in sketching out the rough drafts of his design: he died in 1583, aged 49. *Sandart*, p. 257. *Baldinucci*, par. 2. sec. 4. p. 150.

MONTÉLATICI (Francesco), called Il Cecco Bravo, born at Florence about 1600; was a scholar of Giovanni Bilivert; with whose style he blended that of Domenico Cresti, called Passignano. Of his works at Florence the most remarkable are the Fall of Lucifer, in the church of the Festini; and a fine picture of St. Nicollo Vescovo, in St. Simone. He was a tolerably correct designer, and a chaste colourist: died 1661.

MONTEMEZZANO (Francesco), born at Verona about 1555; studied under P. Veronese, whose style he followed in the copiousness of his compositions, the airs of his heads, and the splendour of his draperies; but his penciling is tame and spiritless, and his colouring languid and weak. His picture of the Annunciation, in the church of the Osservanti alla Vigna, at Venice; and Christ appearing to Mary Magdalen, in St. Giorgio, at Verona; are his best performances: died 1600.

MONTEPULCIANO—See MOROSONI.

MONTERO DA ROXAS (Juan de), born at Madrid in 1613; was a disciple of Pedro de las Cuevas, and studied in Italy; he painted history, of which his pictures in the churches at Madrid, the Assumption of the Virgin, the Angel appearing to St. Joseph, and the Destruction of Pharaoh's Host, are highly commended: died 1680.

MONTERO (Don Lorenzo), born at Seville, 1640; painted landscapes, architecture, flowers, and fruit, with considerable merit: died 1710.

MONTI (Giovanni Battista), born at Genoa about 1610; was a pupil of Luciano Borzoni, under whom he became a reputable painter of history; he was, however, more distinguished

for his excellence in portraits, and was employed to paint those of the principal personages of his country: died 1657.

MONTI (Francesco), called Il Bresciano delle Battaglie, born at Brescia, 1646; studied under Pietro Ricchi, and afterwards under Il Borgognone; he excelled in painting horses and battles, designed in a spirited and masterly style, from which he acquired the name of Della Battaglie; his works are held in great estimation: died 1712.

MONTI (Francesco Bolognese), born at Bologna, 1685, was educated in the school of Giovanni Gioseffo dal Sole; he painted history, and one of his best works, the Rape of the Sabinas, was painted for Count Ranuzzi; he also left numerous works at Bologna, amongst which are Christ with the Disciples at Emmanus; the Virgin glorying, with St. Barbara and St. Filippo Neri; and the Martyrdom of St. Fedele: died 1768.

MONTI (Anthony dai), called Anthony of the Portraits, because he painted them so well, and always followed that line in which he excelled: died about the year 1588. *Baglioni*, p. 56.

MONTICELLI (Andrea), born at Bologna, 1640; studied under Agostino Mitelli, in imitation of whom he designed some architectural views; but he chiefly excelled in painting carpets, vases, flowers, fruit, and other articles of still life, which he touched with freedom and spirit, and coloured tolerably well: died 1716.

MONTICELLI (Michele Angelo), born at Bologna, 1678; studied first under Marc Antonio Franceschini, and afterwards under Domenico Viani. He painted landscapes and battles, and was not excelled by any painter of his time in the manage of the perspective, and the forms and foliage of his trees; his figures were designed correctly, and touched with great spirit.

**MONTICELLI** (Michael Angelo), born in Bologna in 1678; was a scholar of Domenico Viani, from whom he learned that strong spotty manner of painting: his subjects were landscapes, markets, battles, precipices, and views, all well disposed with many figures. Having lost his sight for some years, which he afterwards partially recovered, his latter works are somewhat inferior to his early pictures, which are finished to admirable perfection.

**MONTORFANO** (Giovanni Donato), born at Milan; painted history, and his picture of the Crucifixion, composed of many figures, would have procured him great admiration, had it not been placed so near Leonardo da Vinci's Last Supper. In his picture there is a group of soldiers playing, in which the eager desire of gain is deeply impressed upon every countenance; the background represents the city of Jerusalem, the perspective and distance being well kept: he flourished about 1495.

**MONTPETIT** (Armand Vincent de), a Frenchman, born at Macon, 1713; died 1800. Painted portraits, which were greatly esteemed; also invented a mode of painting in miniature, to which he gave the name of Eludoric.

**MONVERDE** (Luca), born at Udina, 1501; a disciple of Pellegrino di San Daniello; painted history. His picture of the Virgin and Infant, with SS. Gervasio and Protassio, make his premature death to be regretted by every lover of the art: died 1522.

**MONY** (Louis de), born at Breda, 1698; he studied under Van Kessel, Emanuel Biset, and Philip Vandyck, but painted in the style of Gerard Douw, highly finished, spiritedly executed, and finely coloured.

**MONZA** (Troso da), an ancient painter, praised by Lomazzo: the outside of a house in the Street dei Maraviglia in Milan is painted by him in distemper, and is much admired. There are other works of his

in the church of St. John. *Torre*, p. 219.

**MOOJAERT** or **MOOYAERT** (Nicholas), born at Amsterdam, about 1600; is said to have formed his style by imitating the works of Adam Elsheimer: he painted landscapes with figures, in the style of that master.

**MOONS** (Louis Adrian Francis), a painter of history and of portraits, born at Antwerp in 1769; studied under Andrew Quertemont, whose principles he followed; he went to Dusseldorf, in order to study from the pictures of the great masters in the Elector's gallery, and afterwards to Paris and to St. Petersburg, and returned to Antwerp in 1817. He exhibited, in 1819, four paintings: the Virgin with the Child Jesus on her knees; Æschylus making verses in his last moments; Archimedes in his laboratory, a few moments before his death; and a Fruit Merchant. He was a professor and member of the Academies of Amsterdam and of Antwerp, and of the Society for the Encouragement of the Fine Arts.

**MOOR** (Karel de), born at Leyden, 1656; studied first under Gerard Douw, afterwards under Abraham Vanden Tempel, and subsequently under Godfrey Schaleken. He first painted portraits and domestic subjects, which were greatly admired; but being commissioned by the States of Holland to paint an historical subject for their Council Chamber, he selected that of Brutus condemning his two Sons to death, which he represented in the most awful and impressive manner. He was afterwards commissioned by the Emperor of Germany to paint the portraits of Prince Eugene and the Duke of Marlborough; and he also painted the portrait of Peter the Great, and a number of others of distinguished personages. One of his best performances represents the Burgomasters and Echevins, in the Hall of the Magistrates at the Hague. His pic-

tures are ingeniously composed, figures correctly designed, and colouring clear and transparent ; and some of his larger portraits partake of the delicacy of Vandyck, with the vigour of Rembrandt. His own portrait by himself is in the Florentine Gallery : died 1738.

MOORE (Jacob), born at Edinburgh, about 1740 ; studied first under Runciman, then visited Italy, and obtained considerable celebrity as a landscape painter. His style seems to have been formed by studying the works of Claude ; and his pictures, like those of Claude, usually represent views of the Campagna, and of the environs of Rome. His scenery is picturesque, and his forms well chosen ; but there is a pooriness of tone throughout, that keeps him at a fearful distance from his admirable model : died 1795.

MOORE (Samuel), an English painter, flourished about 1715 ; he is said to have executed some paintings which he presented to Sir Robert Harley, Speaker of the House of Commons, afterwards Lord Oxford ; but we have no account of his works.

MOORTEL (John), born at Leyden, 1650, was an eminent painter of fruit, flowers, and still life ; his flower-pieces are inferior to those of Van Huysum or Rachel Ruysch, yet equal to those of Mignon, but his pictures of fruit are most admirable. His works are found in the choicest collections : died 1719.

MORALES (Luis), called El Divino, born at Badajoz, 1509 ; was a scholar of Pedro Campaña ; his pictures generally represent the Head of our Saviour crowned with thorns, or that of the Virgin, in grief ; they are of a touching character, and fingered with great care, and in this respect bear some resemblance to those of Leonardo da Vinci. He is said rarely to have executed a full length figure ; his *Ecce Homo* exhibits the height of human suffering, and his *Mater Do-*

loroso is the very extremity of sorrow : died 1586.

MORANDI (Giovanni Maria), born at Florence, 1622 ; was a disciple of Antonio Bilivert, on leaving whom he went to Venice, and studied the works of the great colourists of that school ; afterwards visited Rome, and was much employed for the churches and for private collections ; of his works there, the most celebrated are the Visitation of the Virgin to St. Elizabeth ; and the Death of the Virgin, the latter of which is considered his masterpiece. In design he resembles the Roman school, and in colouring seems to have aimed at the splendid style of Pietro da Cortona ; he painted the portraits of the family of the Emperor Leopold I. and of many of the illustrious personages of Germany : died 1717.

MORANDINI (Francesco), called Il Poppi, born at Poppi, in the Florentine States, 1544 : was a scholar of Georgio Vasari, whose style he followed, though more minute in detail, and partaking more of the gay and festive in his compositions ; his picture of the Conception, in St. Michileno, and the Visitation of the Virgin to St. Elizabeth, in St. Niccolo, are much admired.

MORAZZONE (Pier Francesco Mazzuchelli), called Il, born at Morazzone, in the Milanese, 1571. This self-taught artist went to Rome, and painted the Assumption of the Virgin, with the Apostles, and the Adoration of the Magi, for the churches there ; he afterwards visited Venice, and studied the works of Titian, Tintoretto, and P. Veronese, whose style he imitated, and on his return to Rome, he again painted the Adoration of the Magi in a style so superior that it appeared to have been painted by a different hand ; one of his principal works, St. Michael discomfiting the rebel Angels, is in the church of St. Giovanni at Como : died 1626.

MORE (Sir Anthony), born at Utrecht, 1519 ; he studied first under



**John Schoreel**, afterwards went to Italy and studied the works of Michael Angelo Buonarrotti and Raffaele, and on his return to Holland he devoted himself to an imitation of Holbein: he designed in a bold and masculine style, but without the delicacy and clearness of that master; he went to Spain and painted the portrait of Prince Philip, and whilst there copied some portraits of illustrious women which had been originally painted by Titian, and his copies were thought to approach near to the beauty of the originals; he was sent into Portugal to paint the portraits of King Ferdinand III. and Catherine of Austria, sister to Charles; from thence he went to England to paint the portrait of the Princess Mary, previous to her marriage with Philip. His talents were not confined to portraits; he painted several historical pictures for the Royal Collection in Spain, most of which were destroyed in the conflagration of the palace of the Pardo; his own portrait, by himself, is in the Florentine Gallery: died 1576.

**MORE (Mary)**, painted the portraits of her husband and of herself; also a portrait which is in the Bodleian Library of Oxford, and is evidently a copy of Cromwell, Earl of Essex, but by a strange mistake is called a portrait of Sir Thomas More. *Walpole*, v. 3. p. 258.

**MORELZE (Paul)**, born at Utrecht, 1571, at first practised portrait painting under Michael Mirevelt; he afterwards went to Rome and studied some time, and on his return to Holland painted some historical subjects and architectural views, but was more employed as a portrait painter, in which he was little inferior to Mirevelt: died 1638.

**MORELL (Nicholas)**, born at Antwerp, 1664; was a scholar of N. Vercraeck, an eminent painter of flowers and fruit; he painted similar subjects, but excelled in painting vases, with bas-reliefs and other objects of still life; his pictures are elegantly com-

posed, his pencil facile and spirited, and his colouring fresh: died 1732.

**MORELLI (Bartolomeo)**, called Il Sianona, was born at Sianona, in the Bolognese States, about 1729; he studied under Francesco Albano, and painted history with great reputation, particularly in fresco, and some of his works are compared to Albano's. Amongst his numerous works at Bologna, the most remarkable are his St. Teresa, in the church of the Madonna delle Grazie; and the Resurrection, in Buon Gesù: died 1683.

**MORENELLO (Andrew)**, a Genoese painter of good name, was amongst the first of his countrymen who began to soften the hardness of their manner, and to give an example to his successors to do the same. In the monastery of St. Martin, in Bisagna, among other paintings by his hand, is one of the Virgin Mary receiving that Society under her protection: he flourished about 1520. *Baldinucci*, sec. 4. p. 232.

**MORERO (Joseph)**, of Burgos, in Spain, painted a great many pictures in the Flemish manner, which are much admired, and are to be found in many private houses in Madrid. *Palomino*, p. 382.

**MORETTO (Christopher)**, a painter about the time of Bellini, designed upon the style of Raffaele, and coloured very well, with the contours of Bellini. *Lomazzo*, p. 405. There is a painting by him in the possession of Count Faroca, in Portugal, and in the church of the monastery of Humility, in Venice, is a large altar-piece also painted by him. He lived about 1540.

**MORETTO (Il)**—See BONVICINO.

**MORIER (David)**, born at Berne in Switzerland about 1705; came to England soon after the battle of Dettingen, and distinguished himself as a painter of battle-pieces, horses, and portraits, in which latter he excelled, and was extensively employed: died 1770.

**MORIN (John)**, born at Paris about

1612, was a disciple of Philip de Champagne, and for some time practised painting in history and portrait, but afterwards applied himself entirely to engraving.

MORINA (Giulio), born at Bologna, was a scholar of Lorenzo Sabbattini, but improved himself by studying the works of the Caracci, and in the airs of his heads seems to have been emulous of imitating the works of Correggio; he painted history with considerable reputation; of his works, of which there are many in the churches at Bologna, the most esteemed are the Crucifixion in SS. Sebastiano e Rocco; the Visitation of the Virgin to St. Elizabeth, in St. Uomobono; and the Presentation in the Temple, at the Servi.

MORINELLO (Andrea), born in Valdi-Bisagna, a district of Genoa, in 1490, applied himself to painting, and succeeded better than any painter in Genoa before his time; a picture painted by him in St. Martin's, supposed to be his parish church, representing the Virgin and Child Jesus in her arms, being crowned by Angels, with his name and date, 1516, clearly shews the skill of the artist; no other work of his is mentioned by *Vasari*, in his *Vite de' Pittori Genovesi*, p. 26.

MORIS (R.), who was a scholar of Godfrey Schalken, died very young; there was in the collection of Mr. Ticerens at the Hague a small cabinet picture by him, of an old man holding a screech-owl in his hand.

MORLAITER (Michael Angelo), a Lombardy painter, had a great inclination for the fine arts, and was much distinguished by his works; he was living in 1776.

MORLAND (George), born 1764, was the son of Henry Morland, a reputable painter in crayons, by whom he was instructed; his productions when a boy were hard, formal, and laboured, even after he had rejected the style in which his father had instructed him; in his early pictures every object was painted from nature, with a minute attention

to detail, and were carefully finished; but he afterwards adopted a broader style. His pictures when of a large size seldom possess sufficient interest, and he never selected a subject that was important enough to give energy and employment to any considerable number of figures; he was in a great measure deficient of powerful exertion or refined expression, and his knowledge of anatomy was also very slight; he was ignorant of the principles of extensive landscape, and his colouring or effect were alike inappropriate to subjects of that description; his studies were confined to the animals, the figures, and the more obvious parts of the picture, and his scenes were such as he was most accustomed to; having scarcely ever visited any mountainous country, except Derbyshire, he did not attempt romantic subjects. He generally depicted with truth the most common but interesting specimens of English scenery, consisting of fields and hedges, with ponds of water, and clay banks; his storms, though not grand, are sometimes replete with familiar incidents, local circumstances, and partial effects that denote observation, although he was little capable of landscape, except as a background, and accompaniment to his figures. Morland's best productions are his interiors, and he was particularly happy in his delineations of the stunted oak with a group of sheep under it. He succeeded best in those animals that required the least correctness in drawing, such as pigs, guinea pigs, sheep, asses, &c. A white horse was a favourite object with him, from its affording a mass of light and an opportunity for the display of colouring, owing to the variety of yellow and other tints by which it is diversified; but he always avoided the delicate proportions, and selected such as were old, rough, and clumsy, but the pig was his special favourite, his touch being well adapted to represent its bristly hide, and he seldom fails to depict the gluttonous and lazy character of the animal; he also pour-

trayed the innocence of the sheep with considerable success.—In comparing the works of Morland and Gainsborough, Bryan says, "The rural pictures of Gainsborough are more esteemed than those of Morland, and in sentiment, composition, and effect, greatly surpass his best performances. In genius, Morland might perhaps be equal to Gainsborough, but the latter best cultivated his talents: in colouring, Gainsborough is rich, but by endeavouring at transparency often becomes flimsy. Morland is natural, but ochrey, but in effect of light and shadow, Gainsborough had greatly the advantage, for he preserved fine keeping, which, when Morland attempted, he only produced mist and fog, representing his extreme distance no further off than his middle ground, and there is no depth in his pictures. In each artist too great sameness of colouring and *chiaro-oscuro* is observable, and both are incorrect in drawing, and loose in execution. Gainsborough in all his works displayed refined feeling, and an elegant mind, and has given to the world the most interesting representations of rustic innocence, while the taste of Morland was of a lower kind, though he delineated the characters he selected with great success. Those who have visited the cottage of the peasant, who have enjoyed rural sports, or engaged in rustic operations, will find a peculiar charm in the works of Morland, but Gainsborough seems most calculated to delight those whose ideas of such employment have been refined by the descriptions of pastoral poetry." Towards the latter part of Morland's life his pictures declined from their original excellence, fell to vapid imitations of his former works, poor, meagre, and monotonous, deprived of force and character, with all the defects of manner and negligence; these feeble glimmerings of expiring genius shew according to their dates a regular decay: died 29th October, 1804, aged 42.

MORLAND (Henry Robert), son of a painter in St. James's Square, by whom he was instructed, frequently painted conversations, and servants employed in domestic purposes; also portraits both in oil and crayons, and one of the latter, a *Boy's Head*, was considered his best performance; he was the father of the celebrated George Morland: died 1797.

MORO (II)—See TORBIDO.

MORO (Giovanni Battista d'Angeli), born at Verona about 1512; was a scholar of Francesco Torbido, called *Il Moro*, but improved his style by studying the works of Titian; he painted several pictures, both in oil and in fresco, for the churches at Verona, and sometimes in competition with Paolo Veronese; in St. Eufemia he had painted a fresco of Paul before Ananias, which on the demolition of the wall was sawed out and removed to another part of the church; his colouring is more vigorous than that of his instructor, and his design more graceful: such is his picture in St. Stefano, of an Angel presenting the Palms of Martyrdom to the Innocents.

MORO (Marco and Giulio d'Angeli), son and brother of the preceding artist; by the last-mentioned painter there is the *Quattro Coronati* in the church of St. Apollonari at Venice; also a picture of Paradise, in St. Bartolomeo: Marco died young.

MORONI (Domenico), born at Verona, 1430; was instructed in the art by some of the disciples of Paul Veronese; he painted an altar-piece for the church of St. Bernardino at Venice, which is highly esteemed and preserved with great care.

MORONI (Francesco), born 1474, the son and disciple of the preceding artist; greatly excelled his father in the graceful style of his design and in the tenderness and suavity of his colouring. He was employed in painting several altar-pieces for the churches in Rome; and succeeded equally well in fresco as in oil: died 1529.

MORONI (Giovanni Battista), born

at Albini, in the Bergamese State; was a scholar of Alessandro Bouvicino, and the most successful follower of his style; but somewhat inferior in invention and design. Amongst his most esteemed works are his picture of the Crowning of the Virgin, in the church of La Trinita; the Assumption, with the Apostles, in St. Benedetto; and the Dead Christ in the arms of the Virgin, with several saints, at the Cappucini. He was one of the best portrait painters of his time, Titian only excepted: he flourished from 1557 to 1578.

MORONI (Pietro), son of Domenico, was first instructed by his father, and afterwards by Paul Veronese: he also studied the works of Titian, and was considered one of the most correct designers of the Venetian school. Such is his picture of Christ bearing the Cross, in the church of St. Barnaba: died about 1625.

MOROSINI (Francesco), called Il Monte Palciano; a Florentine, and a scholar of Orazio Fidano; in whose style he painted a picture of the Conversion of Saul, for the church of St. Stefano, at Florence.

MORTEL (John), born at Leyden in 1650; was a good painter of flowers and fruit. His manner approached so near to that of Mignon, of Van Huysum, and of De Heem, that the copies that he made from the paintings of those masters still deceive the most skilful amateurs: he died at Leyden in 1719.

MORTIMER (John Hamilton), born in Sussex, 1739; was instructed by his uncle, who was said to be a painter of talent above mediocrity; he was afterwards sent to London, and placed with Hudson, from whom he derived no advantage; and it is not impossible that he acquired his taste for the terrific from the romantic scenery which was the haunt of his youth, and the savage hardihood which marked the features of the bands of ferocious smugglers and lawless hordes by which the place was infested. His

painting of St. Paul converting the Britons gained him the prize of 100 guineas from the Society of Arts, Manufactures and Commerce, as the best historical picture; it was afterwards presented by Dr. Bates to the church of Chipping Wycomb, in Bucks. The reputation of Mortimer was further established by the production of his pictures of King John signing Magna Charta; the Battle of Agincourt; Vortigern and Rowena, &c.: died 1779.

MORTO (da Feltro), born at Florence, 1468, where he was first instructed; he went early to Rome, and devoted himself to the study of the grotesque, so called from the word *grotta*, which in Italian implies a cavern, cave, or grot, in which he arrived at great perfection, and was employed by Giorgione to paint the ornaments in some of his important works: died 1513.

MORZONI (Girolamo), a Venetian, and a rival of Jacobello del Fiore; lived in the year 1420. He always painted in the ancient manner, the figure upright, and on the point of the feet. In the school of Santa Helena, in Venice, is an altar-piece by him, with various saints, painted in the manner of the times. *Vasari*, par. 1. p. 520.

MOSER (George Michael), a Swiss; came to England, and painted on enamel with great success; and from his skill in designing the human figure, was appointed Keeper of the Royal Academy, his business being to superintend and instruct the students how to draw and model from the antique: died 1783.

MOSES (called little Moses)—See UYTENBROECK.

MOSIN—See MOUZYN.

MOSNIER (John), born at Blois in 1600; travelled to Italy, and studied under Cristoforo Allori, and on his return to France distinguished himself as a reputable painter of history. Some of his most esteemed works are

in the church of St. Martin, at Paris : died 1656.

**MOSTAERT** (Jacques), born at Haerlem, 1499 ; was a disciple of Jacob Van Haerlem, under whom he became an eminent painter of history and portrait. A picture by him of the Nativity, in the church of the Jacobins ; and an *Ecce Homo* (a grand composition, with numerous figures) in another church in that city, are much commended. But one of his most esteemed productions was a *Banquet of the Gods*, in the possession of Count de Borsele. At the Hague were two celebrated pictures by him of Abraham and Sarah ; and Hagar and Ishmael. He was not less successful in portraits than in historical subjects ; he painted that of Margaret, sister to Philip I. of Spain ; and the principal personages of his time : died 1555.

**MOSTAERT** (Francis), born near Antwerp, 1520 ; studied under Henry de Bles, and painted landscape, in which the figures were introduced by his twin brother, Giles, who had studied under John Mandyn, and became a good historical painter : Francis died in 1557 ; and Giles in 1579.

**MOUCHERON** (Frederick), called the Old, born at Embden, 1633 ; studied landscape painting under John Asselyn, called Crabatje ; then went to France, where his talents met with great encouragement ; and on returning to Antwerp, settled at Amsterdam, where his productions are equally esteemed. His pictures are usually embellished with figures by Adrian Vandervelde and John Lingelback, and his best works are those which he painted in the latter part of his life. His scenery is pleasing, the forms of his trees well selected, his foliage light, and apparently in motion ; he frequently introduced a waterfall, rushing through the different parts of his pictures, which he enriched with buildings and architecture, though unequal to Both, Berghem and other distinguished landscape

painters of the Dutch school. They are considered worthy of a place in the best collections : died 1686.

**MOUCHERON** (Isaac), son and scholar of Frederick, born at Antwerp, 1670 ; after receiving instruction from his father, visited Rome, where the enchanting environs of that city became the object of his admiration and study, particularly the vicinity of Tivoli, of which he made a number of designs. He was well versed in perspective and architecture, with which he embellished his works : on returning to Amsterdam he was chiefly employed in painting large landscapes for the saloons, the figures in which were usually painted by Nicholas Vercolie, and others. In the scenery and style of his landscapes he appears to have emulated the grand manner of Poussin : died 1744.

**MOYA** (Pedro de), born at Granada, 1610 ; was for some time a disciple of Juan del Castillo. From a desire to see the works of Rubens, and other distinguished painters of the Flemish school, he visited Antwerp, and was particularly captivated with the works of Vandyck, who being then in England, he determined upon going there and placing himself under his tuition ; but his intentions were frustrated by the death of Vandyck. He returned to Granada, and painted several altarpieces for the churches ; the most esteemed of which is the Conception, in the church of Nuestra Sennora de Gracia : died 1666.

**MOYART** (Christian Louis), born at Amsterdam, about 1600 ; painted history, but we have no account of his works.

**MOZETTO** Girolamo), a Veronese painter. From the hardness of his manner he is supposed to have lived about 1535. There is in Verona an altarpiece by him, still preserved in the church of St. Nazario, belonging to the Benedictines, that is not mentioned by Maffei in his *Verona Illustrata*, par. 3. p. 138.

**MUDO** (Juan Hernando Zimenes de Navarette), called El Mudo, born at Logrono, 1526; received his first instructions from Fra Vicente de Santo Domingo, a monk of the order of the Geronymites; and afterwards visited Venice, where he formed his style by an attentive study of the works of Titian, whose disciple he became. He returned to Spain, and was appointed painter to Philip II. The most celebrated of the pictures he there painted is the Nativity, in which, like the *Notte* of Correggio, the light emanates from the Infant Saviour; the Baptism of Christ; and the Twelve Apostles; and his last work, representing Abraham entertaining the Angels: died 1579.

**MUGELIO** (Andrea Delcastagne Di), born at Venice, 1655, died 1726; painted history with some reputation.

**MUGNOZ**—See **MUNNOZ**.

**MULIER**—See **MOLYN**.

**MULREADY** (William), Royal Academician; painted the *Convalescent*, equal to Gerard Douw.

**MUNARI** (Pellegrino) — See **MODENA**.

**MUNDO** (Dominic), a Neapolitan painter, born in 1717; was an excellent artist, especially in invention, for which he was esteemed as one of the best of his time.

**MUNERO** (Giovanni Battista), born at Genoa, 1613; studied under Luciano Borzoni, and excelled in portrait painting: died 1657.

**MUNNOZ** (Don Sebastian), a Spaniard, born at Naval Carnero, in 1654; a disciple of Claudio Coello; visited Italy and studied in the school of Carlo Maratti, and on his return to Spain, executed some considerable works at Saragossa, in conjunction with Coella; he afterwards went to Madrid, and was employed in the royal palaces, where he executed a series of frescoes of the history of Cupid and Psyche, painted in the flimsy style of the modern Italians, in which sobriety in composition,

beauty in form, and expression in character are all sacrificed to gaudiness and frivolity: died 1690.

**MUNTZ** (J. H.), resided with Lord Orford, at Strawberry Hill, and was much employed in copying oil paintings, and making drawings for that villa; he also exhibited a landscape in encaustic, in 1762, on which process he published a volume in octavo.

**MURA** (Francesco de), called Franceschiello, born at Naples, about 1696; one of the numerous scholars of Francesco Solimene; was much employed in ornamenting the edifices in his native city: but his most celebrated works, perhaps, are his frescoes in the royal palace at Turin, which he painted in competition with Claudio Beaumont, and in which he has represented the Olympic Games, and the life of Achilles: died 1759.

**MURANO** (Natalino da), flourished about 1558; he was a disciple of Titian, and painted historical subjects of an easel size, but was more celebrated as a portrait painter: died young.

**MURANO** (Andrew da), so called by Ridolfi, part 1. p. 20; he was the master of Lewis Vivarino. In his picture of Saint Peter the Martyr he painted that saint according to the custom of those times on a field of gold: he flourished before 1400.

**MURANT** (Emanuel), born at Amsterdam, about 1622, according to some accounts; but supposed to have been rather later, as he was a scholar of Philip Wouvermans, who was born in 1620. Painted, instead of horse fairs and huntings, the usual subjects of Wouvermans, views of towns and ruined buildings in Holland, which he finished with a neatness and accuracy that is only surpassed by the extraordinary productions of Vander Heyden; and though he did not adopt the same subjects as his master, he acquired somewhat of the neatness of his pencil, the purity of his colouring and the correctness of his

design. His works are much esteemed, and rarely to be met with: died 1700.

**MURARI** (John), a Veronese painter; having studied first in Verona, and afterwards in Bologna in the school of John Gioseffo dal Sole, under whom he made great progress. In the chapel of St. Bernard, in the church of Sta. Maria of the reformed Benedictines, he painted a picture of singular beauty, but he never produced another that could be at all compared to it.

**MURATORI** (Domenico Maria), born at Bologna, 1662; was a scholar of Lorenzo Pasinelli, and resided chiefly at Rome; he painted history for the churches there, amongst others, an altar-piece in the church of S.S. Apostoli, representing the Martyrdom of St. Philip and St. James, which is composed and designed in a grand manner, and with a fine effect of chiaro-oscuro, though not equally good in colouring, and is one of the largest pictures in Rome; also Christ crowned with Thorns, a work not less creditable to his talents; and St. Ranieri working a Miracle, which is considered by Lanzi as one of his best performances: died 1749.

**MURATORI** (Teresa), born at Bologna, 1662; this lady was first instructed by Emilio Taruffi, then by Lorenzo Pasinelli, and lastly by Giovanni Gioseffo dal Sole, and proved a reputable paintress of history; she executed several considerable works for the churches at Bologna, of which the most deserving of notice are, St. Benedetto resuscitating a dead child; the Annunciation; and the Incredulity of St. Thomas: died 1708.

**MURILLO** (Bartolomé Estevan), was born at Pilas, near Seville, in 1613; he studied first under Don Juan del Castillo, who was an indifferent colourist, his manner dark and inky, and distinguished by a blackness and heaviness in his shadows; the first subjects he painted were rustics and

beggar boys, in which he exhibits a faithful and accurate attention to nature, and a charming simplicity of character, which is peculiar to him. His pictures of this description are vigorously coloured, but without the tenderness and suavity which distinguished his more important productions in historical painting. After leaving the school of Castillo, he went to Madrid, and entered that of Velasquez, where, by studying and copying the works of Titian, Rubens, and Vandyck, he greatly improved his style of colouring; he returned to Seville, and painted his first great work, in fresco, in sixteen compartments, amongst which, is his celebrated work of St. Thomas of Villanueva distributing alms to the poor; in the group of paupers, who surround the saint, and are eagerly pressing forward to partake of his bounty, he had full scope for the display of his powers; it is admirably composed, and the varied character of their wretchedness is portrayed with wonderful precision: he also painted the Jubilee of the Porciuncula, in which Christ is represented holding his cross, and the Virgin interceding for the grant specified in the picture, with a group of angels of extraordinary beauty; he subsequently painted the beautiful suite of pictures now in the possession of the Marquis of Santiago, at Madrid, in which the beauty of the landscape contends with that of the figures; and in the same collection, two other pictures, one representing St. Xavier, in a dignified and sublime attitude, with his eyes devoutly raised to heaven, and with a stream of light beaming on his breast, as if receiving the divine inspiration on his mission to the Indians, a group of which is seen in the distance: the other, representing Joseph leading by the hand the young Saviour, apparently about eight or ten years of age; over their heads is a glory of angels, and a fine landscape in the background; these two are said to be among the finest of his works. He

also painted a Miraculous Conception, and two portraits of Leandro and Isidore, Archbishops of Seville. In the church of the Hospital of Charity, is one of his esteemed works, representing St. John supporting a poor man, who is aided in his charitable office by an angel, whom the saint regards with a look of reverence and gratitude; also two other pictures representing Moses striking the Rock, and the Miracle of the Loaves and Fishes; at Cadiz, is an altar-piece of the Conception, and a picture of St. Catherine; and at Granada, one of his most interesting productions, representing the Good Shepherd, and another, of the Miraculous Conception, which was carried in procession on the great festival of Corpus Christi. His last work was his picture of St. Catherine in the church of the Capuchins at Cadiz. His pictures of the Virgins, his Saints, and even his Saviours are stamped with the features of his country, and a characteristic expression of the eye, which is remarkable; his colouring is clear, tender, and harmonious, possessing the truth of Titian, and the sweetness of Vandyck, yet without the servility of imitation; and his style may be said to hold a middle rank between the unpolished naturalism of the Flemish and the graceful and elegant taste of the Italian school: died 1685.

MURRAY (Thomas), born in Scotland about 1666; was a scholar of Riley at the time he was painter to William and Mary, and as a portrait painter was one of the most eminent artists of his time; he was employed to paint the portraits of the Royal Family, and many of the principal nobility; his pictures are freshly and chastely coloured; the portrait of Murray, painted by himself, is amongst those of the great artists, in the Florentine Gallery: died 1724.

MUSCHER (Michael Van), born in Rotterdam, 1645; studied under Marti Zaagmoolen, an obscure artist,

and subsequently under A. Van Tempel, G. Metz, and Adrian Van Ostade; but adopted a style more resembling Francis Mieris, but not equal to him in harmony of colouring, or in the exquisite polish of his finishing. He painted conversations and portraits; and though his figures are not correctly drawn, they have the merit of fidelity and truth. His works are little known out of his own country: died 1705.

MUSS (Charles), an enamel painter, ranked high in that department of the art. His Holy Family, after Parmegiano, is the largest enamel that ever was painted. He also excelled as a painter on glass: died 1824.

MUSCO (Niccolo), born at Casalmoferrato; went to Rome, and studied under M. A. Caravaggio, and on his return to his native city, painted several altar-pieces for the churches; amongst others, a picture of St. Francis kneeling before the Crucified Saviour. His style resembles that of Caravaggio, and though less violent in his chiaro-oscuro, he is more select in his forms, and in the expression of his heads: he flourished about 1618.

MUYNCK (Adrian de), born at Bruges in 1731; frequented the Academy of Design, in that city, under Professor Visch. He received in 1763, from the hands of the Bishop of Caimo, a first prize, consisting of a medal of gold; he afterwards went to Paris with Suvée, where he remained some years; he next visited Italy, and whilst at Rome he copied several pictures after the best Italian masters, and obtained such great success in that line, that some Englishmen gave him commissions at considerable prices. There was at that time at Rome a hospital, in which Flemish artists were received and lodged for some days after their arrival in that city, and if poor, had also pecuniary assistance till they procured employment in their art: the place of director of that establishment becoming vacant, Muynck solicited and



obtained the appointment, which did not prevent him from cultivating his art till the time of his death, which happened in 1811.

MUYS (William), born at Schiedam in 1712; resided at Rotterdam. He painted portraits and pictures of large dimensions, also some cabinet pictures in the style of Micris and of Vander Werf: he died at Rotterdam in 1763.

MUYS (Nicholas), born at Rotterdam in 1740; a pupil of his father, William Muys, and of Aart Schouman, at the Hague; painted cabinet pictures, portraits, and interiors; he was gifted with a fine genius for composition; was also exact in design, with a natural touch, and a grand finish: he died at Rotterdam in 1808.

MUZZANO (Girolamo), born in Brescia, 1528; was instructed by Girolamo Romanino. He afterwards went to Venice, and studied the works of Titian, and the other great masters; and at Rome he attracted the notice of Pope Gregory XIII. who employed him to paint two pictures for the church of St. Peter, representing St. Jerome and St. Basil, which procured him great celebrity; he subsequently executed his celebrated picture of the Resurrection of Lazarus, now in the gallery of the Louvre; and soon after painted his pictures of the Circumcision; the Ascension; and St. Francis receiving the Stigmata; the Descent of the Holy Ghost; the Nativity; and Christ giving the Keys to St. Peter; and also distinguished himself as a landscape painter. His works exhibit a grandeur of design, and an intimate acquaintance with muscular anatomy, in which he appears to have emulated Buonrotti. His heads are dignified and expressive, and his colouring partakes of the truth and harmony of the Venetian school; the backgrounds of his pictures are frequently embellished with landscapes, which remind the spectator of the fine style of Titian: died 1590.

MUZIO (Antonio), born at Verona, 1600; imitated the works of Fiamingo, and was much employed for the churches and palaces at Madrid, where he died in 1648.

MY (Jerome Vander), a painter of history and of portraits; born at Leyden in 1688; was a pupil of G. Van Mieris; his portraits were painted in the best manner of his master, with a smooth and blended tint, and finished in fine perfection, though often wanting vigour in some parts.

MYIN (Henry Arnold), born at Antwerp in 1760; received instruction from that meritorious painter B. P. Ommeganck, after whose manner he painted landscapes with animals. His works are found in many collections; amongst others, in that of M. Brentano, at Amsterdam, who possesses two of his landscapes with sheep.

MYIN (Maria Jacoba), born at Ommeganck, and sister of the painter of that name; painted landscapes with a great degree of merit.

MYN (Herman Vander), born at Amsterdam, 1684; studied under Ernest Stuen, an eminent painter of fruit and flowers, whom he soon surpassed; but aspiring to a higher department of the art, he quitted Stuen, and devoted himself to historical subjects. He painted a picture of Jupiter and Danaë, which excited universal admiration. He afterwards went to Paris, and painted a picture of Peter denying Christ, which is considered his best work. In 1726 he came to England, and was employed in painting the portraits of several of the nobility, in which he carried to excess the laborious minuteness of his countrymen, faithfully imitating the lace, embroidery, and fringes, with the most patient precision. He painted a portrait of Frederick Prince Wales, another of the Prince of Orange, also another of the Duke and Duchess of Chandos, for which he is

said to have received 500 guineas. He had a sister, Agatha Vander Myn, who came to England with him, and painted fruit, flowers, and dead game.

MYTENS (Arnold), born at Brussels, 1541; received some instruction in his native country; then visited Rome, and painted an altar-piece representing the Assumption of the Virgin, with the Apostles, which gained him great reputation; also a picture of the Miraculous Conception; the Four Evangelists; the Virgin crushing the head of the Serpent; and Christ crowned with Thorns, which is represented by torch-light: died 1602.

MYTENS (Daniel), the Elder, born at the Hague, was an admired painter in the reigns of King James and Charles I. His arrival in England is supposed to have been at the latter part of the reign of James, he had studied the works of Rubens previous to his coming, and his landscapes forming the backgrounds of his pictures are evidently in the style of that master; some of his works have been taken for Vandyck's. At Hampton Court there are several whole-lengths of the princes and princesses of the house of Brunswick Lunenburg, and the portrait of Charles Howard, Earl of Nottingham; at Kensington, is a head of himself, and at St. James' is a fine portrait by him of Hudson, the dwarf, holding a dog with a string, in a landscape, warmly coloured and freely painted, like Rubens or Snyders. Mytens did not stay long in England after the arrival of Vandyck, who painted his portrait, which is now amongst the great professors of the art.

MYTENS (Daniel), the Younger, son of the preceding, born at the Hague, 1636; after being instructed for some time by his father, went to Rome, and formed an acquaintance with Carlo Maratti, whose works were the great object of his admiration, where he distinguished himself both as a painter of history and portraits: died 1688.

MYTENS (Martin), born at Stockholm, 1695; is said to have distinguished himself as a portrait painter at the different courts in Europe; he painted the portraits of Louis XV. the Duke of Orleans, and the Czar Peter of Russia, and whilst at Rome he devoted himself to copying the old masters in oil and in miniature: he also painted a capital picture of Esther and Ahasuerus; his own portrait is in the Florentine Gallery: died 1755.

MYTENS (John), born at Brussels, 1612; studied first under A. Van Opstal, afterwards under Nicholas Vander Horst, and became an eminent painter of portraits; the Prince of Orange, and several noblemen of the first rank, sat to him.

NADALINO (del Murano), was a pupil of Titian, whom he resembled greatly in style and colouring; resided some years in England, but we have no further account of him.

NAIN (Le —), a Frenchman; excelled in painting domestic subjects and assemblages of peasantry, which are ingeniously grouped, and painted in a sweet and simple tone of colouring; his heads have an appearance of truth and nature, and are handled in a manner peculiar to himself: he flourished about 1650.

NAIWINCK or NAIWYNCK (Henry), born at Utrecht about 1620; painted landscapes in the style of Henry Waterloo, which are seldom met with out of his country.

NALDINI (Battista), born at Florence, 1537; was first a scholar of Jacob Carucci, called Il Pontormo, and afterwards under Agnolo Bronzino; he visited Rome in the Pontificate of Gregory XIII. and painted several altar-pieces for the churches, amongst which is, the Baptism of Christ, also some frescoes of the life of St. John, the Martyrdom of St. John the Evangelist, the Purification of the Virgin, and the Deposition from the

Cross, which are extolled for their composition and design, as well as for the beauty of the colouring and the elegance of the attitudes : died 1590.

NANBURGO (Michael), studied in the famous school of Bologna, and is believed to have learned painting of Guido Reni. *Scanelli*, in his *Microcosmo*, names him with other scholars of that school, p. 370.

NANINI (Mathew), is mentioned in the *Vita dell' Carlo Cignani*, as a scholar of that great master, p. 60.

NANNI (Giovanni da Udine)—See UDINE.

NANNI (Girolamo), born at Rome; he flourished during the Pontificate of Sixtus V. by whom he was employed in several considerable works. In the church of the Madonna dell Amina, is a picture by Nanni of the Annunciation.

NANNUCCIO, a Florentine, scholar of Andrea del Sarto, was taken into France by Cardinal Tournon, where he painted with great reputation. *Vasari*, par. 3. lib. 1. p. 174. He flourished about 1540.

NANTIEUL (Robt.), born at Rheims, 1630; was instructed by Nicholas Reynessen, and was highly celebrated as a painter of portraits in crayons; he was patronized by Louis XIV.; he also painted in oil in an exquisite manner: died 1678.

NAPOLITANO—See ANGELO.

NAPPI (Francesco), a Milanese, resided at Rome under the Pontificate of Urban VIII. by whom he was employed to adorn many of the public buildings: his principal works are, the Resurrection, the Assumption of the Virgin, and the Annunciation.

NARDI (Angelo), an Italian by birth; studied under Paolo Veronese, whose style he imitated in all his works: he resided chiefly in Spain, and was made painter to Philip IV.; he executed many works for the churches in Madrid, amongst which, the Nativity, the Conception, St.

Michael the Guardian Angel, and the Annunciation, are considered his best productions: died 1660.

NASELLI (Francesco), born at Ferrara, studied the works of the Caracci and Guercino, which he imitated with surprising exactness, but afterwards devoted himself to the manner of his countryman, Guiseppe Mazzuoli, became an eminent painter of history, and was employed for several of the churches in Ferrara; he painted the Nativity, the Last Supper, and the Assumption of the Virgin: died 1630.

NASINI (Cavaliere Guiseppe), born near Sienna, 1664, one of the ablest disciples of Ciro Ferri, was chiefly employed in fresco: he painted for the Grand Duke of Tuscany, the Four Ages of Man, from the designs of Pietro da Cortona; and in the Basilica of St. John of Lateran, the prophet Amos; he also painted the Death of Cato, and a Lucretia, which are highly commended: died 1736.

NASMYTH (Alexander), the father of landscape painting in Scotland, born in Edinburgh, 1750; studied in London under Allan Ramsay, and painted portraits, of which the principal one is a small sized oval picture of the poet Burns, but his talent lay in landscape painting, and to this he principally devoted himself; his views are chiefly Scottish, and he particularly excelled in craggy mountainous scenes, deep ravines, wild torrents, and ruinous castles, perched on the brow of some beetling cliff or roaring stream, and there are few picturesque spots in that land of mountain and of flood which he has not depicted; his illustrations of the Scottish scenes in Waverley are truly national: he came to London in 1813, but found he had been anticipated by his son Patrick: died in 1840.

NASMYTH (Patrick), son of Alexander, born in Edinburgh, 1787; studied under his father and painted landscapes, but in a less pleasing style than his father, which he vainly endea-

voured to improve when he came to England by the introduction of figures representing groups of rustics, or tipping mechanics at ale-house doors, although he coloured well, and was generally tasteful in his selection : died 1831.

**NATALI** (Carlo), called *Il Guardolino*, born at Cremona, about 1590 ; studied first under Andrea Mainardi, and afterwards under Guido Reni. One of his best works is a picture of St. Francesca Romana, which, if it does not reach excellence, is above mediocrity : died 1683.

**NATALI** (Giovanni Battista), son of Carlo, born at Cremona about 1630 ; after receiving some instruction from his father, he went to Rome and entered the school of Pietro da Cortona, and on his return painted several pictures for the churches, amongst others, St. Patriarca burning the Books of the Heretics, a large picture, embellished with architecture, and not unworthy a follower of Pietro da Cortona : died 1700.

**NATALINO** (da Murano)—See **MURANO**.

**NATALIS** (Michael), born at Liège, about 1589 ; is said to have been instructed by Joachim Sandrart, but we have no account of his works.

**NATOIRE** (Charles), a Frenchman, born at Nismes, 1700 ; was a scholar of Francis Le Moine, after whose decease he finished the works left imperfect by his master : died 1755.

**NATTIER** (Mark), born at Paris, 1642 ; died 1705. Excelled in portrait painting, and was the father and instructor of Jean Marc Nattier, a painter of history.

**NATTIER** (Jean Marc), born at Paris, 1685 ; distinguished himself chiefly as a portrait painter : died 1767.

**NAVARETTE**—See **MUDO** (El).

**NAZZARI** (Bartolomeo), born in the Bergamese State, 1699 ; was first a scholar of Angelo Trevisani at

Venice, and afterwards studied at Rome, under Benedetto Luti and Francesco Trevisani, and became a reputable painter of history and portraits, but particularly excelled in the latter. One of his most esteemed historical works is a Holy Family, with St. Anne, at Pontremoli ; died 1758.

**NEAL** (Elizabeth) ; is said to have resided in Holland, and to have painted flowers so well, as to have rivalled Seghers.

**NEBBIA** (Cesare), born at Orvieto, in the Bergamese territory, about 1536 ; was the ablest scholar of Girolamo Muziano, whose style he adopted. He painted several pictures for the churches at Rome ; amongst others, the Resurrection, and the Life of the Virgin : died 1614.

**NEBOT** (B.) ; painted the portrait of Thomas Coram, 1741, then in possession of D. Nesbit, and engraved by Brooke, 1751.

**NECK** (John Van), born at Naarden, 1636 ; studied under Jacob de Backer, an eminent painter of history and portraits, whose style he followed with great success. As an historical painter, a picture by him, representing the Presentation in the Temple, is particularly commended ; and in subjects of the fable he was still more successful, and displays perfect acquaintance with the nude. His female figures are designed with an elegance and taste unusual in the artists of his country. He was also extensively employed as a portrait painter : died 1714.

**NEDECK** (Peter), born at Amsterdam, 1616 ; studied under Peter Lastman, and became a good painter of landscape : died 1678.

**NEEF** or **NEEFS** (Peter), the Elder, born at Antwerp, 1570 ; was a scholar of Henry Steenwyck the Elder, and painted similar subjects—interiors of churches and convents—with great celebrity, which he finished with a neatness and precision that is

altogether surprising. His knowledge of perspective was so correct, that he would exhibit in the small space of a cabinet picture the most vast and magnificent Gothic edifices, every ornament and decoration being designed with the utmost correctness, and into which he introduced, with infinite art, a variety of objects to diversify the scene. He frequently introduced those objects by torchlight which are, perhaps, the most picturesque and desirable of his works; but not being successful in designing the figures, they were sometimes introduced by Teniers, John Breughel, and others: died 1651.

NEEF or NEEFS (Peter), the Younger, son of the preceding artist, born at Antwerp, 1600; painted similar subjects to the father, but greatly inferior, both in neatness of finishing, and correctness of perspective: died 1658.

NEER (Arnold Vander), born at Amsterdam, 1619; master unknown; excelled in painting views in Holland by moonlight, represented groups of cottages, or fishermen's huts on the banks of a river or canal, with boats and figures, in which the moon, rising in cloudless majesty, sheds her silvery beams on every object, and reflected by the glittering of the water, produces the most fascinating and picturesque effect. He also painted sunsets, and in the glowing richness and harmony of his colouring, occasionally approached the excellence of Rubens and Rembrandt; and was not less successful in winter pieces, with figures amusing themselves on the ice, in which he is only surpassed by the admirable productions of Albert Cuyp: died 1683.

NEER (Egdon Hendrick Vander), son of Arnold; born at Amsterdam, 1643; received his first instructions from his father, and was afterwards placed under Jacob Van Loo, a painter of history and portraits at Amsterdam; he subsequently went to Paris, and painted large and small

portraits and domestic subjects, which were much admired. His historical and fabulous subjects have little to recommend them but delicacy of colour and careful finishing: his best works of that description are Hagar in the Wilderness, and Ceres in search of Proserpine. In conversations and gallant subjects he appears to have united the style of Terburg and Netscher; they are tastefully composed, correctly drawn, highly finished, well coloured, and touched with great delicacy; and although less mellow and harmonious than those of Metzger or Mieris, are held in high estimation. His portrait by himself is in the Florentine Gallery, inscribed "Egdon Hendric Vander Neer, f. 1696:" died 1703.

NEESSA (Alonzo de), an ingenious painter, born in the vicinity of Madrid, some of whose works are to be seen in the monastery of the Observants in Madrid. *Il Palumino* asserts, in part 2, that he died in the year 1668, at the age of 40.

NEGEE (Nicholas Van), was a painter of portraits. Suiderhoef, Van Dalen, and some other artists, have engraved some of his paintings.

NEGRI (Pier Martire), born at Cremona; was a disciple of Giovanni Battista Trotti, called *Il Palumino*, a distinguished painter of history and portraits. In the church of the hospital at Cremona is an admirable work by him, representing Christ restoring Sight to the Blind; and at the Certosa at Pavia is a still finer picture of St. Joseph: he flourished about 1600.

NEGRI (Giovanni Battista), born at Bologna, 1680; a celebrated portrait painter, was called *Ritratti*, on account of his facility in painting portraits from memory: died 1748.

NEGRONE (Pietro), born in Calabria, 1495; was a disciple of Giovanni Antonio d'Amato, and also studied under Marco Calabrese. He painted history for the churches in Naples; amongst others, the Adoration of the

Magi; the Scourging of Christ; the Virgin Mary and Infant; Christ in the Clouds, with a Glory of Angels, and below St. Catherine, St. Geroma, and St. Onofrio: died 1565.

NELLI (Suor Plautilla), a Florentine lady of noble extraction, born 1523; painted history, and in one of the churches in Florence there are two paintings by her, one of the Descent from the Cross; the other the Adoration of the Magi, the former of which is said to have been from a design by A. del Sarto: died 1588.

NERANUS (A.), an historical painter, flourished about 1646; he often approached nearly to Rembrandt and Van Vliet. In the catalogue of the gallery of Cardinal Fesch was a picture by this painter, representing Pilate washing his hands after delivering Christ to the Jews.

NERI (John), a Bolognese; was a famous painter of birds in miniature. In the studio of Ulysses Aldrovandi are seven books full of birds, fishes, quadrupeds, and other animals, by his hand: he died in the year 1575. *Masini*, p. 678.

NERONI (Bartolomeo), born at Sienna; a disciple of Giovanni Antonio Razzi; painted history, but was more celebrated for his architectural and perspective views. At the Osservanti at Sienna is a Crucifixion, with a great number of figures; and in the church of the Derelippe a Descent from the Cross, which is painted entirely in the style of Razzi: he flourished about 1573.

NERVES (Jasper), a scholar of Tiziano, in Friuli; painted many works in a praiseworthy manner, and with good colouring, he flourished in 1540. *Ridolfi*, par. 1. p. 117.

NES or NEES (John Van), born at Dort, about 1600; a scholar of Mirevelt; went to Venice, and studied some time at Rome and Venice, and on his return to Holland painted some historical subjects, which were deservedly admired; but subsequently,

from the great demand for his portraits which he painted in the style of Mirevelt, he devoted himself entirely to that branch of the art. His portraits have the merit of perfect resemblance, dignity of character, and chaste and vigorous colouring: died 1650.

NETSCHER (Gaspar), born in Germany, about 1638; was first placed under Koeter, a painter of still life, and afterwards became a disciple of Gerard Terburg, whose style he followed so closely, that his pictures were held in nearly as high estimation as Terburg's: he afterwards went to Bourdeaux, and met with great encouragement as a portrait painter. His pictures usually represent domestic subjects and conversations, and in delicacy of pencil, and lustre of colouring, reminds us of Francis Mieris and Terburg; he particularly excelled in painting white satin, silk, ermine, &c. He sometimes painted historical and fabulous subjects, which are not the most esteemed of his works. He was most successful in painting portraits of a small size, and is said to have visited England in the reign of Charles II., and painted the portraits of Lord Berkeley of Stratton and his lady, and other persons of distinction. In the royal collection at Paris there are two pictures by Netscher, one of a Musician instructing a Lady to play on the Bass Viol; and the other a Lute player performing on that instrument: died 1684.

NETSCHER (Theodore), son and scholar of Gaspar, born at Bourdeaux, 1661; is said to have visited England in 1715, and to have met with great encouragement as a portrait painter: died 1732.

NETSCHER (Constantine), younger son of Gaspar, born at the Hague, 1670; by an assiduous study of the pictures, sketches, and drawings left by his father, and by a constant imitation of them he became an expert and successful follower of his style.

He was extensively employed in portraiture, and painted, amongst others, the portraits of the famous Wassennaer and Duvendoorden, and the Earl and Countess of Portland. His best works were his portraits; but he occasionally painted domestic subjects and conversations, but not equal to Gaspar: he succeeded best in female portraits, which are gracefully designed, and delicately coloured. One of his best performances is a family picture of the Baron Suesso, consisting of seven or eight figures, in which a dog is introduced that was painted by Vander Does: died 1722.

NEUBERGHE (Christopher), a Tyrolean, painted figures and historical pieces for the palace of the Vatican, and at one time for the Borghese palace, and had a commission from the Empress of Russia to copy all the most beautiful pictures in the Vatican: he was living in Rome in 1776.

NEVE (Francis de), born at Antwerp, 1626; for some time studied the works and imitated the style of Rubens and Vandyck; but he afterwards visited Rome, and was more distinguished as a painter of what are called heroic landscapes, with subjects from history or the fable: died 1681.

NEVEU (Mathys), born at Leyden, 1647; studied first under Abraham Tooenlvief, and afterwards under Gerard Douw. He painted domestic subjects and conversations, concerts of music, tea and card parties, and shops with goods of various kinds, in his style, highly finished, correctly drawn, and well coloured, but not equal to the productions of Gerard Douw. A picture by him, at Amsterdam, representing the Works of Mercy, and composed of a great number of figures ingeniously grouped, is highly extolled. His works are chiefly confined to Holland: died 1721.

NEWTON (Francis Milner), born in London about 1720; was a pupil of

M. Tuscher, confined himself to portrait painting, and was much employed: died 1794.

NEWTON (Gilbert Stuart), born at Halifax, Nova Scotia, 1785; came to London in 1817, and became a member of the Royal Academy. His pictures were of an easel or cabinet size, and his subjects were chiefly of a pathetic or affecting nature; his groups were well arranged, his colouring bright and glowing. He sometimes painted portraits; and his likeness of Sir Walter Scott, though not of an elevated character, is an excellent performance. His best historical compositions are those of Jessica and Shylock; the Vicar of Wakefield restoring Olivia to her Mother; Lear and Cordelia, with the Physician; and Portia and Bassanio; but his sketches often surpassed his more laboured productions, of which Lear in the Storm; Miranda and Prospero on the Rock, viewing the Shipwreck of Ferdinand; Christ blessing little Children; La fleur taking leave of his Sweetheart; the Nurse lamenting over Juliet; Edie Ochiltree making Tops and Teetotums for Children; and Falconbridge upbraiding Hubert with the Murder of Prince Arthur, are deserving of particular notice: died 1835.

NEYDLINGER (Michael), of Nuremberg; left behind him a great name for his paintings in the monastery of Santa Anna, and in the Hospital at Venice. *Sandrant*, p. 420.

NEYN (Peter de), born at Leyden, 1597; studied under Esaais Vanderfelde, by whose instructions he became a good painter of landscapes: died 1639.

NEYTS (—), was a Dutch painter of landscapes; the gallery at Dresden possesses two pictures, signed A. Neyts, 1681.

NICASIUS (Bernard), born at Antwerp, 1618; studied under Snyder, in whose manner he painted huntings,

also landscapes, with fruit, &c. : died 1678.

NICCOLO DEL ABATI—See ABATI NICOLO.

NICOLA (John), was a disciple and countryman of Perugino. In the church of St. Francis, in Perugia, is a painting by him of Christ in the Manger; and in the church of St. Dominic, in the chapel Del Baglione, a painting of all the saints; also in the chapel del Cambio, some histories of St. John the Baptist in fresco: he flourished about 1620.

NIEULANDT (John), born at Antwerp, 1569; studied under Peter Franz and Francis Badens, and painted history and landscape, small size, and very highly finished: died 1628.

NIEULANT (William Van), born at Antwerp, 1584; studied first under Roland Savery, and afterwards at Rome under Paul Bril, whose style he for some time followed, but subsequently adopted a more bold and expeditious one. He painted views of the ruins of ancient architecture, in the vicinity of Rome, drawn with neatness and precision, and bold and effective in colour: died 1635.

NIKKELEN (John Van), born at Haarlem, 1649; was instructed by his father, a painter of perspective views, and the interiors of churches, in the manner of Van Vliet, but he afterwards applied himself to landscape painting, and was greatly distinguished for his flower pieces on satin, by which he acquired considerable reputation: died 1716.

NILSON (John Elias), a German miniature painter, born at Augsburg in 1721.

NIMEGUEN (Elias Van), born at Nimeguen, 1667; finished many portraits, but never rose above mediocrity; was taught the rudiments of the art by an elder brother, an indifferent painter of flowers and portraits, and at an early age applied himself to an assiduous study of nature, and

became a correct designer of the figure, with a competent knowledge of perspective and architecture. He also excelled in painting landscapes and flowers, but was principally employed in decorating the cabinets of the saloons and mansions in Holland: died 1745.

NIMEGUEN (Tobias Van), younger brother of Elias, born at Nimeguen about 1670, was similarly instructed, and pursued the same branch of the art, in which he gained considerable reputation.

NIMEGUEN (Dionysius Van), born at Rotterdam in 1705, the son and pupil of Elias Van Nimeguen; was a painter of history, portraits, bas-reliefs, flowers, and other ornaments. Among other peculiarities of the life of this artist, it is said that at the age of ninety-one, he made, without the aid of spectacles, a portrait of a young lady with the most perfect resemblance: he died at Rotterdam in 1798: aged 93.

NIMEGUEN (Gerard Van), the son of Dionysius, and grandson of Elias Van Nimeguen; was a pupil of his father, and whilst yet very young, painted the portrait of His Highness Prince William V., also some studies, mountainous landscapes, woody sites, traversed by streams of water, and ornamented with figures and animals in the style of Ruysdael, A. Van Everdingen, and of Pynacker, and succeeded so well in those kinds, that his pictures form part of the most distinguished collections. He made a great number of portraits, many designs, compositions, and copies after the pictures of J. Ruysdael, J. Wynants, J. Wils, J. Hakkert, and Hobema, and engraved also in mezzotinto. He was gifted with a fine genius, the most happy imagination, and would certainly have acquired a greater renown if he had studied nature more. He died at Rotterdam in 1808, aged 73.

NINFE (Cesare), born at Venice, 1659; was supposed to have been a



disciple of Tintoretto, whose manner he followed, and possessed the readiness of invention, and the facility of hand, for which that painter was remarkable; he was an excellent colourist, though deficient in design; he also painted landscapes in the style of Salvator Rosa: died 1699.

NINNO (Juan de Guevara)—See GUEVARA.

NOBILE (Anthony), of Verona; painted landscapes well, and was much esteemed: he gave great promise of becoming an excellent painter, but he died young. *Pozzo*, p. 191.

NORLESSE (—), born in France, 1750; formed his taste by studying the works of Callot, whose manner he imitated, and excelled in drawing with a pen and ink.

NOCRET (Jean), born at Nancy, 1617, died 1672; painted history with reputation, but we have no further description of his works.

NOCRET (Charles), son of Jean, born at Nancy, 1647, died 1719; painted portraits with success, but we have no further description of his works.

NOGARI (Paris), born at Rome in the time of Pope Gregory XIII.; he imitated the style of Raffaello da Reggio, and was employed in the library of the Vatican. He painted several pictures for the churches, both in oil and in fresco, and amongst others, our Saviour bearing the Cross; the Circumcision; and the Taking down from the Cross: died in 1577, aged 65.

NOGARI (Joseph), a celebrated Venetian painter, was a scholar of Anthony Balestra, but formed for himself that excellent round and bold manner for which he was distinguished. Signor Casnedi, a highly intelligent admirer of the arts, gave him some commissions, and some good advice, by which he so much profited, that his new and singular manner caused him to be sent for to Turin, where he

worked much for the King and principal grandees. Returning to Venice, the Marquis d'Ormea ordered four large pictures on historical subjects. For the British Consul, Mr. Joseph Smith, he painted many half figures, in most excellent taste, with a natural expression and graceful colouring. He also painted other works for the King of Poland, which have been engraved. He flourished about 1740.

NOLLET (Dominick), born at Bruges, 1640; was a scholar of Jacob Van Oost, the Elder; painted history, but was more distinguished as a painter of landscapes, battles, and sieges, which he executed in a grand style; his figures and horses are correctly drawn, and touched with freedom and spirit, and there is a great similarity between his pictures and those of Vander Meulen, to whom he was little inferior. In the church of the Carmelites, at Bruges, is an altarpiece, representing St. Louis embarking for the Holy Land, and several of his battle-pieces and landscapes are in the collections at Flanders: died 1736.

NOLLIKINS (Joseph Francis), born at Antwerp, 1706; came to England, was a scholar of Peter Tillemans, and painted landscapes and domestic subjects; he was also much employed in copying the works of Watteau, and the architectural views of Panini; he painted a Musical Conversation in the style of the former, almost equal to Watteau: died 1748.

NOLPE (Peter), born at the Hague, 1601: the works of this artist as a painter are only known from some prints of landscapes which exhibit the hand of a master.

NOOMS (Renier) — See ZEEMAN.

NOÏP (Gerret), born at Haarlem, 1570, where he was first instructed; visited Italy and Germany, and painted both history and portraits, but we have no further description of his works: died 1622.

**NORGATE** (Edward), lived in the reign of James I. and was an illuminator of missals, &c.

**NORISINI**—See **PARASOLE**.

**NORTHCOTE** (James), born at Devonport, 1746; a pupil of Joshua Reynolds. Having painted a few pictures with some applause, visited Rome for further improvement, and on his return to England became a painter of history. His earliest productions were the Murder of the two Princes, Edward V. and Richard Duke of York, in the Tower; and the Death of Leopold, Duke of Brunswick; these possessed sufficient merit to procure his admission into the Royal Academy as an Associate: then followed his Wat Tyler, and the Burial of the Murdered Princes in the Tower, which increased his reputation. He painted several other pictures equally worthy of notice; but his works, although pleasingly coloured, are without dignity of character, and appear to want that unity of purpose, and conception of subject, which is essential to poetic illustrations: died 1816.

**NOTER** (Augustus Herman de), a painter of landscapes and winter scenes, born at Ghent in 1806; was a pupil of his father, P. F. Noter; he had given the most pleasing hopes of success in the style of Wouvermans, and had already painted some shipping successfully, when he died prematurely in 1839.

**NOTER** (Peter Francis de), the son of an architect, was born at Walhem, near Malines, in 1779, and became a pupil of the sculptor Van Geel, under whom he learned to model after nature. In 1811 he devoted himself entirely to painting, and produced some excellent landscapes, shipping, interiors of towns and cathedrals, and winter pieces. Of his compositions, which are executed in a masterly manner, the most sought after by amateurs, are interior views of towns, and winter scenes: he imitated nature faithfully, and never endeavoured to produce effect, which would injure

gracefulness and simplicity; his delicate pencil, in that respect, resembled the Dutch school. The Royal Academy at Ghent awarded him the first prize for an interior of a city, and the second for a landscape, in 1820; and in 1824 he became a member of the Academy at Amsterdam, and Professor of the Academy Royal of Painting, at Ghent. His paintings are numerous, and always varied; they are to be seen in almost all the museums and private cabinets in Belgium, Holland, and the north of France. In 1841 he exhibited in Ghent a view of the chapel of the cathedral of St. Bavon, which contains the celebrated painting by John and Hubert Van Eyck, called the Paschal Lamb: he died in 1842. In the Museum at Brussels are three paintings by him, a winter scene, taken from the Pont Neuf, at Ghent, with a great number of skaters and sledges on the ice; the church of St. Nicholas, at Ghent; and a view of the Grain Market, and a landscape by moonlight.

**NOTHNAGEL** (John Andrew), born near Saxe Cobourg, 1729; acquired considerable reputation as a painter of landscapes, with merry makings in the style of Teniers: died 1790.

**NOTTE** (Gherardo dalle) — See **HONTHORST**.

**NOVELLO** (John Baptist), a citizen of Castelfranco, learned painting of James Palma the Younger, but exercised the art for his own amusement only; he was the master of Peter Damini, a highly esteemed painter. *Ridolfi nella Vita del Damini*, par. 2. p. 248.

**NUERI** (Avanzino), of the town of Castello, near Rome: studied basso-relievos, statues, and paintings, and afterwards entered the school of Nicolo Pomerancia, and was soon able to work so well, that he had a hand in almost all the pictures ordered by Pope Sixtus V. His works are to be seen in the principal churches of Rome: he died in 1629, aged 77. *Baglioni*, p. 300.

NUMAN (Herman), son of a painter upon tin, was born at Eringe, near to Groningen, in 1744; and was employed by his father in painting flowers, landscapes, and figures till he was seventeen, when his parents placed him under Augustini, who lived at Haerlem, with whom he remained four years, and then settled at Groningen: the number of portraits he made in that city, furnished him with the means of going to Paris to perfect his talent; he stayed there a year, and then returned to Amsterdam, where he painted portraits, and worked in concert with Andriessen on the decorations of the grand theatre of that city: he also gave lessons in design, and engraved in mezzotinto. He became Director of the Society Felix Meritis, and a member of the Royal Netherlandish Institution; and died at Amsterdam in 1820.

NUNEZ (Pedro), born in Seville, 1614; visited Rome, and is said to have been a scholar of Guercino, and a reputable painter of history and portraits; he was one of the artists employed to paint the portraits of the Kings of Spain; and he also painted some pictures for the churches: died 1654.

NUNZIATA (Toto del), a scholar of Rodolpho Ghirlandaio; worked some time for his master, and their paintings being sent into Germany, England, and Spain, was the cause of his being invited over into England, where he received great honour and liberal payments. *Vasari*, p. 110.

NUNZIATA, a Florentine, and friend of the Ghirlandaio; excelled in representing fires, and girandoles; he also worked and coloured figures in stucco. *Vasari*, par. 3. lib. 2. p. 25.

NUVULONI (Panfilo), born at Cremona, one of the ablest disciples of Giovanni Battista Trotti; painted history in the style of that master. His pictures of the Rich Man and Lazarus, and the Assumption of the Virgin, are amongst his best works: he flourished about 1608.

NUVULONE (Carlo Francesco), eldest son of Panfilo, born at Milan, 1608; studied first under his father, and afterwards under Giulio Cesare Procaccini, whose style he abandoned to study the works of Guido Reni; and some of his pictures, particularly those of the Virgin, so nearly approached his style, that it obtained for him the appellation of the Guido of Lombardy: he also painted portraits with great success; and in the year 1649, when the Queen of Spain visited Milan, he was selected to paint her portrait. Several of his pictures are in the public edifices at Parma, &c.; and in the church of Sta. Vittore, at Milan, is a fine picture by him of St. Peter's Miracle at the gate of the Temple: died 1661.

NUVULONE (Guiseppe), called Il Panfilo, younger brother of Carlo, born at Milan, 1619; also painted history, but in a very different style, and his works form a striking contrast with those of his brother: his compositions are copious, and his light and shadow well managed. He painted many pictures for the churches in Lombardy, also at Brescia, and other cities; and one of his best performances representing St. Dominick resuscitating a Dead Man, is a grand composition, and the figure of the saint is dignified and expressive: died 1703.

NUYEN (Wynaud Joseph John); this artist, a relation and pupil of the famous painter Schelfhout, died at the Hague in 1839, at the age of twenty-seven. At sixteen years of age he obtained the prize from the Felix Meritis at Amsterdam, for the best landscape; his paintings are very recherchée, and ornament the first collections: at Haerlem there is a wooded landscape by him, which is one of his most esteemed works. In 1838 he exhibited at Ghent a winter-piece that attracted the attention of all the connoisseurs, and which charmed by the beauty of the colouring, and the faithful imitation of nature.

**NUZZI (Mario)**, called Mario di Fiori, born at Penna, in the kingdom of Naples, 1603 ; was a scholar of Tommaso Salini, a flower painter of some celebrity ; he painted similar subjects, and his portraits were held in high estimation, and fetched considerable prices, but from some noxious quality in the preparation of the colours, his works soon lost their original freshness, and many of them have almost entirely perished. At Rome there is a capital picture by him of a wreath of flowers encircling the portrait of St. Gaetano, the figure by Camassei : died 1673.

**OBREGON (Pedro de)**, born at Madrid, 1598, was a disciple of Vincenzo Carducci, and proved a reputable painter of history, particularly in pictures of an easel size ; of his larger works, his pictures of the Trinity and of the Immaculate Conception are favourably noticed : died 1658.

**OBIDAS (Josepha Van)**, 1680. This inscription appears on a painting of St. John, in colouring and manner resembling Velvet Breughel.

**OCCHIALI (Gabiello)**—See FER-  
RANTINI.

**OCHOA (Francesco)**, born at Seville, 1644, was brought up in the school of Murillo, whose style he followed so closely as to be mistaken for Murillo by even the most intelligent judges.

**OCHTERVELT**, a native of Holland, was probably a scholar of Gerhard Terburg, to whose style and manner of painting he bears so close a resemblance that his works are frequently mistaken for that master's ; his pictures usually represent domestic subjects, ladies at their toilet, musical parties, &c. ; they are well coloured, and carefully wrought up, but the chief excellence consists in the polished finishing of his draperies, especially white satin, in which he is scarcely inferior to Terburg : he flourished about 1655.

**OCTAVIAN (Francesco)**, born at Rome, 1690 ; went to Paris, where he acquired some reputation as an historical painter, and died in 1736.

**ODAM (Girolamo)**, a Roman painter, sculptor, and architect, and a man of universal genius, was born in 1681 ; he was instructed in design and painting by Carlo Maratti, and in architecture, assisted by Cav. Charles Fontana ; in designing with the pen by Cav. Pietro Leoni Ghezzi, and in landscape painting by Dominic Marchis ; he distinguished himself in every art and science, and had great facility in sculpture, and in forming exact likenesses with the crayons ; also in engraving on copper, and in copying small cameos in large. He was made a Knight of the Order of St. George, by the Duke of Parma, and became a member of the celebrated *Accademia degl' Arcadi*.

**ODAZZI (Giovanni)**, born at Rome, 1633 ; studied first under Cirlo Ferri, and afterwards under Giovanni Battista Gaulli, called Bacciccio, and proved but a feeble imitator of his style ; of his works at Rome, the most creditable are his picture of the Prophet Hosea ; and an altar-piece representing the Fall of Lucifer ; he also painted the Twelve Apostles, in fresco, in the church of St. John of Lateran : died 1731.

**ODCKERKEN (W.)**, born at Nimeguen in 1650, has left a copy of a picture, from one by Metz, the painting of which is so finished that by the name only can it be distinguished from the original ; the subject is a cook, surrounded with his utensils. He also painted inanimate objects, but with much less talent.

**ODDI (Mauro)**, born at Parma, 1639 ; studied under Pietro da Cortona, and painted several altar-pieces for the churches in Italy : died 1702.

**ODERICO (Giovanni Paolo)**, born at Genoa, 1613 ; was a scholar of Domenico Fiasella, and painted history with some reputation, but particularly

excelled in portraits ; he was a correct designer, and his colouring exhibits both vigour and harmony ; the most esteemed of his works is his Guardian Angel, in one of the churches at Genoa : died 1657.

ODEVAERE (Joseph Dionysius), born at Bruges in 1778, was a pupil of Suvée, and of the celebrated David. In 1804 he obtained at Paris the grand prize for painting ; in 1805 he departed for Rome, and continued his studies during six years. In 1812, he exhibited at Paris a picture for which he was decreed another gold medal. Returning to Bruges, he finished several pictures of churches, and painted some for private persons. In a church at Bruges there is a painting by him which represents the death of Christ ; in 1814 he was employed by King William I. in painting a subject he gave, of the Union of Utrecht, which so pleased the king that he placed it in his palace. After the battle of Waterloo he offered the king a painting representing the moment that the Hereditary Prince, now King of Holland, was wounded ; this picture, which received general approbation, was exhibited in the south and north provinces. He made also a picture, representing the Inauguration of the King, which took place at Brussels in 1815, in which are the portraits of all the personages who assisted at that august ceremony ; the painter has chosen the instant when the king swore to maintain the fundamental law. He painted also for the king the Battle of Nieuport ; also a picture representing the Foundation of the House and of the Principality of Orange, in the person of William called the Cornet, the first of the name and the first Prince of Orange, in the year 793 ; this picture was painted in 1814, and in *Le Messager des Sciences et des Arts*, vol. 1. p. 314, is given an interesting description of it. There are also several pictures of churches by him ; he was member of the Royal Institution of the Low Countries, and of several academies and learned so-

cieties, and a Chevalier of the Lion of the Netherlands. His portrait is among the portraits of modern artists by Van Eckhout and Van den Burggraaf ; in the museum at the Hague is a picture by him of Raffaele presented to the Pope ; and another representing the last Defenders of Missolonghi preferring death to slavery ; and at the museum at Brussels, the naval victory of Canaris over the Turks. He died in Brussels in 1830.

OERI (Peter), born at Zurich, 1637, is said to have been a correct and tasteful designer, with a ready invention, and a spirited and graceful execution ; but we have no further account of his works.

OESER (Frederick), born at Presburg, 1717 ; studied in the Academy at Vienna, and at eighteen years of age gained the principal prize for his picture of Abraham's Sacrifice ; he visited Dresden and Leipsic, at which latter place he painted several historical works for the public edifices, and for private collections, both in oil and in fresco : died 1795. His son, Frederick Louis, who died in 1792, aged 40, was a landscape painter of merit.

OGGIONE (Maneo da)—See UGGIONE.

OLANDESE (John Van), of Antwerp, painted landscapes in water colours from nature, in a bold and beautiful manner ; he also painted in oil with an agreeable softness of colouring : he flourished about 1500. *Baldinucci*, secolo 4. p. 311. *Pascoli*, p. 1380.

OLDONE (Boniface), a native of Vercelli, applied himself when young to the art with great success, as his works shew, of which there are great numbers in the possession of private individuals in Vercelli, and one in the church of St. Paul, which is much admired ; also in a side chapel, now inclosed, in the parochial church of St. Julian, in Vercelli, there is a beautiful and very valuable picture by him, underwritten Bonifacius de Oldonibus operabat anno 1648.

OLEN (Van)—See ALLEN.

OLIS (John), a Dutchman, painted conversations, interiors of kitchens, with culinary utensils, and flowers, &c. in a pleasing style, agreeably coloured : flourished about 1670.

OLIVER (Isaac), born in England, 1556 ; studied first under Nicholas Hilliard, afterwards under Federigo Zuccaro, and became an eminent miniature painter, and perhaps never was excelled by any artist of any country, if we except a few of the smaller works of Holbein ; the extraordinary productions of Giulio Clovio in miniature will not weaken his claim to that distinction, as Clovio never painted portraits, and Oliver did little else : in our own country, Cooper, who had the advantage of studying and copying the works of Vandyck, can alone be said to compete with him, his boldness and freedom of style scarcely compensating for the delicate fidelity and truth of nature which distinguish the best pictures of Oliver. His son Peter approached nearer than any other artist to the beautiful finishing of his father. In the collection of Dr. Meade were some of his finest works, amongst which were a portrait of himself ; an admirable head, said to be of Mary Queen of Scots, which Zinck copied in enamel : Queen Elizabeth ; Henry Prince of Wales : a full length portrait of Sir Philip Sydney ; Ben Jonson, and others. His portrait of James I. served Rubens and Vandyck when they had occasion to paint that monarch after his decease ; although he rarely designed historical subjects, a few of his drawings and miniatures of that description are noticed by Lord Orford, amongst which is a fine Magdalen, in the collection of Colonel Sotheby ; a Head of Christ, formerly in that of Dr. Meade ; and in Queen Caroline's Closet at Kensington are two capital drawings, one of the Murder of the Innocents, after Raffaele ; and the other the Entombing of Christ, a composition of twenty-six figures ; some of his drawings

are in the style of Parmegiano : died 1617.

OLIVER (Peter), son of Isaac, born in London, 1601 ; was instructed in miniature painting by his father, but did not confine his talents to portraits ; he was employed in copying in water colours several of the principal pictures in the collection of Charles I., many of which are preserved in the palace at Kensington ; at Burleigh is a picture by him of Venus and Adonis, and one of his finest pictures, a portrait of his wife, was in the collection of the Duchess of Portland ; it is doubted whether his father ever surpassed him in miniature : died 1660.

OLIVER (John), nephew of Peter, called Isaac in Lord Orford's *Anecdotes of Painters*, born 1666 ; was an eminent painter on glass. In Christ Church, Oxford, there is a window by him representing the Angel delivering Peter from Prison, to which his name is affixed ; it is dated 1700.

OLIVIER (M.), born at Paris, came to London, and in 1772 exhibited six pictures at the Royal Academy, two of which represented the Death of Cleopatra and the Murder of the Innocents, but possessed little merit : died about 1783.

OLIVIERI (Domenico), born at Turin, 1679 ; excelled in painting drolls, fairs and merry-makings, in imitation of the style of Peter de Laer, in which he displays infinite humour and a talent for caricature which has seldom been surpassed. In the Gallery of the Court at Turin, there are two pictures, one of which represents a Fair, with an immense assemblage of figures, quack doctors, and groups of peasants, sporting or quarrelling, ingeniously composed, though chiefly employed in what is called *Bambocciate* ; he was not incapable of the higher walk of historic painting, as appears by his *Miracle of the Sacrament* in the sacristy of Corpus Domini at Turin.

OLLANDA (Francis di), painter to

the King of Portugal, improved himself in the school of Michael Angelo Buonarrotti in the use of the pencil, and painted for the King a great number of pictures; he also painted in the churches of that kingdom with credit: he died about the year 1560.

OMMEGANCK (—), born at Antwerp, was a celebrated painter of landscapes and animals, and his productions, when placed by the side of those of the ancient masters in the Louvre, were greatly admired and eagerly purchased: died 1826.

ONKRUIT (Theodore), was a miniature portrait painter, residing at Utrecht in 1770.

ONOFRIO (Crescenzo di), born at Rome about 1650, was a scholar of Gaspar Poussin, and painted landscape in the charming style of that master; he resided chiefly at Florence, and was much employed by the Court and for private collections.

OORT (Lambrecht Van), born at Amersfort about 1520; was a reputable painter of history, but more celebrated as an architect: died 1574.

OORT (Adam Van), son of Lambrecht, born at Antwerp, 1557; was instructed in design by his father, and was employed for several of the churches and public edifices in Flanders and Brabant. In the early part of his life his pictures possessed great merit, but latterly they became tame and mediocre; he also painted landscapes and portraits, but his greatest merit consisted in his having been the master of Rubens: died 1641.

OOST (Jacob Van), the Elder, born at Bruges, 1600; painted an altar-piece for one of the churches there, which excited the admiration and surprise of his contemporaries; he visited Rome, studied the works of Annibale Caracci, and other great masters, and produced some pictures so closely resembling those of Annibale Caracci, as to astonish the most distinguished judges; he was equally

successful in altar-pieces, portraits, and pictures for private collections; he first studied the works of Rubens and Vandyck, and is justly ranked amongst the ablest artists of the Flemish school: following the examples of the great masters he avoided crowding his pictures with figures unessential to the subject. His works, whether in history or portraits, are particularly distinguished by their freshness and purity of colouring, and his backgrounds are generally embellished with architecture; he painted two fine pictures of the Nativity and Circumcision, but his most esteemed work is a Taking down from the Cross: died 1671.

OOST (Jacob Van), the Younger, son and scholar of the preceding artist, born at Bruges, 1637; studied first under his father, and then went to Rome for improvement: he returned to Flanders and painted several pictures for the churches there, and was so eminent in portrait painting that his partisans ventured to compare his pictures with those of Vandyck; his historical pictures, like those of his father, partake more of the Roman than the Flemish school; the Martyrdom of St. Barbara and the Transfiguration are considered two of his best performances; died 1713.

OOSTEN (I. V.); this artist painted small landscapes, richly filled, in the style of John Breughel; some of his productions are still met with.

OOSTERHOUDT (Thierry Van), born at Tiel in Gueldres, in 1756, a pupil of R. Van Eynder, attended the Elector's Academy at Dusseldorf, and after studying for five years the works of Raphael, Carlo Dolci, Vandyck, Rubens, Vander Werf, and other masters, he returned to his native town, where he made many portraits and finished numerous compositions; he has also left some paintings of domestic subjects, which are mostly to be found at Tiel and at Utrecht; and there are some pictures in water

colours by him which are much esteemed : he died at Tiel in 1830.

**OOSTERWYCK** (Maria Van), born near Delft in 1630, a celebrated paintress of flowers and fruit ; having studied under John de Heem, the most celebrated flower painter of his time, whose beauty and delicacy she nearly approached, she grouped her pictures with extraordinary taste, and finished them with expressive neatness and delicacy : her colouring is fresh, clear, and transparent, and her touch admirably adapted to the subjects she had to represent ; her works are extremely scarce, and held in high estimation : died 1693.

**OOSTFRIES** (Joseph), born at Hoorn in 1628, was a pupil of Maartz Engelsman, and is spoken of as a painter upon glass : he died in 1661.

**OOSTFRIES** (Catharine), born at Nieukoop in 1636, sister of Joseph Oostfries, and wife of Nicholas Vander Meulen, was also a painter on glass : she died in 1708, aged 72.

**OPHEIDEN** (Gozewin), a painter of Utrecht ; gave, in 1634, to the hospital of St. Job in that city a picture composed of a chemist's laboratory, in which is his own portrait.

**OPIE** (John), an eminent English artist, born near Cornwall, 1761 ; was a self-taught portrait painter, whose talents having been discovered by Peter Pindar, otherwise Dr. Walcot, he met with considerable employment through his recommendation. About 1777, he was introduced to Lord Bateman, who employed him in painting old men, beggars, &c. which he designed with uncommon vigour and with great truth of expression : he was not very attentive to the elegance or graces of female attraction, and his portraits of men are more distinguished by identity and truth than by dignity of character ; he painted pictures to illustrate *Boydell's Shakespeare*, *Bowyer's English History*, *Macklin's Poets*, &c., but his most popular productions were his pictures

of the *Murder of James I. King of Scotland*, the *Death of Rizzio*, *Jephthah's Rash Vow*, the *Presentation in the Temple*, and *Arthur supplicating Hubert* ; he was also very successful in painting domestic or rustic subjects. His works are distinguished by a simplicity in composition, boldness in effect and strength, though not dignity of character ; few painters have shewn so perfect an eye to the purity of colour, and in some of his works he appears to have emulated the harmonious toning of *Rembrandt* or *Titian*, but there is little of the ideal to be found in his compositions : died 1807.

**OPSTAL** (Gaspar James Van), born at Antwerp, 1660 ; painted history and portraits with considerable reputation, and in 1704 copied the celebrated altar-piece by *Rubens* representing the *Descent from the Cross* ; in which he perfectly imitated the freedom of touch and the admirable colouring of the original. Several of his works are in the churches at *Brabant*, and at *St. Omer* is a picture by him representing the *Fathers of the Church*. His portraits are highly esteemed : died 1714.

**ORAM** (William), was a self-taught landscape painter, who arrived at great merit in the arts ; but we have no description of his style. He was made Superintendent of the Board of Works through the interest of *Sir Robert Walpole*.

**ORAZI** (Alessandro), born at Bologna, 1400 : died 1449. Painted historical subjects in fresco for the churches.

**ORBETTI** (L')—See **TURCHI**.

**ORCAGNA** (Andrea), called *Di Cione*, born at Florence, 1329 ; was instructed in painting by his elder brother, *Bernardo Orcagno*, in conjunction with whom he painted some frescoes at Florence representing *Paradise* and the *Infernal Regions* ; and at *Pisa*, the *Last Judgment* ; in which, as was usual at that time, the figures



were portraits. He painted in the hard style of that period, and was inferior to Giotto, both in style and colouring: died 1389.

ORIZONTI—See BLOEMEN.

ORLANDI (Edward), born in Bologna in 1660: learned design in the school of Lorenzo Pasinelli; and after painting for some time, took to modelling in large and small with great success. He had a son, Stephen, born in 1680, who in painting and in perspective arrived at great perfection; his talent for theatrical works were shewn in Bologna in 1718; and in other works in Rome, with Pompey Aldrovandi, in the Theatre Capranica, and in other places.

ORLAY (Bernard Van), called Bernard of Brussels; excelled in painting field sports and the hunting of wild animals. He was much employed by Charles V. and generally introduced the portraits of the Emperor and his attendants. He also painted several portraits of the family of Nassau, which were copied by Jordaens. He occasionally painted history, and one of his pictures, of the Last Judgment, is favourably spoken of by Sandrart. He frequently covered his panel with leaf gold before he laid on his colours, to keep them from changing: died 1540.

ORLAY (Richard Van), born at Brussels, 1652; was instructed by his father, Peter Van Orlay, an obscure portrait painter, and first applied himself to painting portraits in miniature, but afterwards became celebrated as a painter of historical subjects of a small size, in style and composition more resembling the Italian than the Flemish school, particularly that of Albano, Pietro da Cortona and Nicolo Poussin. His backgrounds are usually embellished with architecture and fine perspectives: died 1732.

ORLAY (John Van), younger brother of Richard, born at Brussels, 1656; painted history with some success for the churches in the Netherlands.

Amongst others, St. Peter delivered from Prison; the Resurrection; and the Adoration of the Magi; the last of which is considered his best performance.

ORLEANS (Robert d'), a French painter; excelled in painting animals and insects. He made a fine series of them in miniature for Gaston of France, which are now in the collection of Prints in the Cabinet of the King of France.

ORLEANS (Francis d'), with Lorenzo Naldini assisted Rosso in the Gallery of Fontainebleau, and worked on stucco with remarkable skill: he flourished about 1550. *Vasari*, par. 3. p. 216.

ORMEA (William), a painter of Utrecht; gave in 1638 to the hospital of St. Job in that city a picture composed of various species of fish. In 1665 he was a member of the college of painters at Utrecht.

ORMEA (Marcus), a Dutch painter, was Dean of the College of Painters at Utrecht from 1621 to 1625; he gave a picture to the hospital of St. Job, in that city, which represents the seaside, in the foreground is grouped a quantity of fish.

ORRENTE (Pedro), born at Murcia, about 1560; visited Italy, and was a scholar of Giacomo Bassano, whose colouring he imitated, but in composition and design bears no resemblance to. He painted several pictures for the churches and convents, amongst which are St. Leocadia coming out of the Sepulchre; the Nativity; and Orpheus playing to the Brutes; which, together with four landscapes by him, were in the King of Spain's collection: died 1642.

ORSI (Benedetto), born at Pescia; flourished about 1650; was a disciple of Baldassare Franceschini, called Il Volterrano, and painted history in the Church of St. Stefano, at Pescia. A picture by him representing St. John the Evangelist; also the seven works

of Mercy, for la Campagna de Nobili, are regarded amongst the most esteemed works of art in that city.

ORSI (Prospero), born at Rome; flourished under Pope Sixtus V.; painted history in imitation of the style of the Cavaliere Guiseppe Cesare d'Arpino; amongst which are two ceilings, of the Children of Israel passing through the Red Sea; and Jacob blessed by Isaac: died in the pontificate of Urban VIII.

ORSI (Lelio), called Lelio da Novellara born at Reggio, 1511; from the similarity of his style and the graceful airs of his heads, is supposed to have been a disciple of Correggio, whose pictures he occasionally copied; amongst others, his famous *Notte*, which is a remarkably fine copy. By some he is said to have been a scholar of M. A. Buonarrotti. His fresco works, of which there are many in the churches in Italy are nearly all perished: died 1587.

ORSINI (Antonio), born at Rome, 1656: died 1708; painted history with some reputation; but we have no further account of his works.

ORSONI (Joseph), born in Bologna in 1692; studied designing and figures under Dominic Viani, but afterwards devoted himself to theatrical architecture, under Pompeo Aldrovandini. Specimens of his talents in that line may be seen in the theatres of Genoa, Bologna and Lucca.

ORTOLANO—See *BENVENUTO*.

Os (Van), a modern Dutch painter, born 1744, in the province of Zeeland. He particularly excelled in painting fruit and flowers; and though not equal to the delicate transparency of John Van Huysum or Rachel Ruysch, they are finely coloured and highly wrought up. He also painted landscapes and sea-pieces, but far inferior to his other works: died in 1818, leaving two sons, who were both distinguished artists.

Os (George James John Van), learned to paint portraits under Navez,

and died in 1841, in the flower of his age.

OSORIO (Francesco Menases), a Spaniard, was brought up in the school of Murillo, and was one of the most successful imitators of his style. He painted several pictures for the churches and convents at Seville: flourished about 1725.

OSSANA (John Baptist), was a scholar of Giulio Cesare Procaccini; his paintings are in the city of Milan, particularly in the churches of Santa Euphemia and in del Giardino: he flourished about 1630. *Torre*, p. 300.

OSSENBECK (John Van), born at Rotterdam, about 1627; went to Italy, and distinguished himself as a painter of landscapes, with animals, fairs, and huntings, in the style of Peter de Laer, called *Bambocciate*, which he usually embellished with ruins and architecture. His pictures, though not equal to those of de Laer, possess great merit; they are ingeniously composed, and the figures and animals are correctly designed and touched with great spirit: died 1678.

OSTADE (Adrian Van), born at Lubeck, 1610; was a fellow student with Brouwer under Frank Hals, and painted similar subjects to Brouwer, usually representing the interiors of ale-houses or kitchens, with Dutch peasants smoking and regaling, drunken frolics or quarrels, which he has treated in so humorous a manner that we forget the vulgarity of the objects to admire the fidelity of the scene. His colouring is rich, clear, and glowing, his penciling light and delicate, and though finished with an appearance of extreme polish, his touch is spirited and free. For his best works no price is considered too much: died 1685.

OSTADE (Isaac Van), brother and scholar of Adrian, born at Lubeck, about 1617; first painted similar subjects to his brother, in the same style, but very inferior, and afterwards changed his manner, and painted

winter scenes and canals frozen, with persons skating, &c. which approach to the bold and admirable productions of Albert Cuyp, and are deservedly held in the highest estimation : died 1671.

OSTERWYCK—See OOSTERWYCK.

OTHO VENIUS—See VENIUS.

OTTINI (Pasquale), born at Verona, 1570; was a disciple Felice Riccio, called Brusasorii. In conjunction with A. Turchi, called L'Orbetto, or Alessandro Veronese, who was a fellow-student under Riccio, he finished some of the pictures left imperfect by that master; he afterwards visited Rome, and on his return distinguished himself as a painter of history by the beauty of his forms and the expressive airs of his heads. His picture of the Murder of the Innocents, in the church of St. Stefano, at Verona, is an object of universal admiration. He is ranked as one of the most successful followers of the style of P. Veronese : died 1630.

OUCHE (Andrea)—See SACCHI.

OUENARDE—See AUDENARDE.

OUDENDYCK (Evert), brother of Adrian Oudendyck, born at Haerlem; painted landscape, which he animated with stag-hunts, &c. &c. In 1646 he was admitted into the Society of Painters of Haerlem. The catalogue of sales mention some of his paintings which have been sold at high prices.

OUDENDYCK (Adrian), a landscape painter, born at Haerlem; was a pupil of his father, Evert Oudendyck. He copied the works of Adrian Vanderveelde and of Thomas Wyck, and for that reason was surnamed Rapiamus; the colouring of some of his landscapes is however good; he also painted views of towns, which D. Maas sometimes ornamented with figures.

OUDEROGGE (—), there are only two paintings by this master mentioned in the catalogue of Hoet; they are in the collection of a lady at Leyden; one represents a Weaver at his la-

bours, surrounded by his family; the other, a Shoemaker and his Apprentice in his stall. The connoisseurs esteem these productions as much as those of De Vries. In the museum at Amsterdam there is a painting by him that represents some Weavers seated by a Fire, and near them is seen the implements of their trade.

ODRY (John Baptist), born at Paris, 1686; was a scholar of Nicholas Largilliere, under whom he became an able designer and a respectable colourist. He first painted historical subjects for the churches with considerable ability; amongst others the Nativity and the Adoration of the Magi; and afterwards portraits, hunting-pieces, and cavalcades, designed with correctness and spirit, and touched with facility and vigour; by which he acquired considerable reputation : died 1755.

OEVENS (Jurian), born at Amsterdam, 1620; was educated under Rembrandt, and became an excellent colourist. He excelled in painting night pictures and subjects by torchlight. His principal work represented Julius Civilis in the consecrated grove, exhorting the Batavians to throw off the Roman yoke. He also painted portraits, which are esteemed for their truth and expression of character, and for the harmony of the colouring : died 1668.

OVERBECK (Bonaventure Van), born at Amsterdam, 1660; is supposed to have studied under Gerard Lairesse; he visited Rome, and applied himself to drawing and studying the antiquities of that city; and painted some historical subjects which were highly esteemed : died 1709.

OUWATER (Albert), born at Haerlem, 1444; was one of the earliest painters in oil, after Van Eyck. An altar-piece at Haerlem, representing St. Peter and St. Paul, is commended for correctness of design and the richness of the colouring, although somewhat stiff and laboured in the finishing. But his large picture of the

Resurrection of Lazarus, with the Apostles and other figures, is said to be designed in a style superior to the practice at that early period, and with considerable expression in the heads, particularly of the females, the draperies well cast, and the back ground embellished with architecture in the taste of the time : died 1515.

OWEN (William), born in Wales, about 1765 ; was a pupil of Catton, and painted portraits with considerable celebrity ; his colouring was excellent, style bold and vigorous, but the drawing of his heads and hands occasionally feeble, and he was less successful in his female than in his male portraits : died 1825.

PACCHIAROTTI (Jacopo), born at Sienna ; formed his first style by studying the works of Pietro Perugino, and afterwards improved himself by contemplating those of Raffæle. Many of his works are in the churches and private collections at Sienna, in one of which, St. Catherine visiting the Corpse of St. Agnes, he nearly approaches his illustrious prototype : flourished about 1535.

PACHECO (Francisco), born at Seville, 1580 ; a disciple of Luis Ferdinandez ; is said to have studied some time in Italy. He painted history, correct in design, appropriate in composition, and noble and dignified in the airs of his heads ; but poor in tone, feeble in execution, and dry in manner : died 1654.

PACINI (Santi), a Florentine ; made several designs for different paintings in the Gerini Gallery ; he also painted in fresco, and was living in his own country in 1778.

PADERNA (Giovanni), born at Bologna, 1600 ; was a scholar of Girolamo Curti, called Il Dentone, under whom he became an eminent painter of perspective and architecture ; and although inferior to Agostino Mitelli,

was so much employed as to excite his jealousy : died 1640.

PADERNA (Paolo Antonio), born at Bologna, 1649 ; studied first under Guercino, and afterwards under Carlo Cignani, and acquired some celebrity as an historical painter, but was more distinguished for his landscapes, which are designed and painted in the vigorous style of his first instructor. His scenery is grand, and his colouring clear and harmonious : died 1708.

PADOUANINO (Francesco), born at Padua, 1552 ; master unknown. Possessed of an inventive genius, and correct and graceful in designing, he painted history with considerable reputation. One of his best pictures is that of a Saint interceding for two Criminals condemned to death. He was much employed as a portrait painter, and painted those of the Earl and Countess of Arundel, which were admired for their truth and dignity of character, and the excellent tone of colouring : died 1617.

PADOUANINO (Ottavia), son of Francesco, born at Padua, about 1582 ; after studying some time under his father, went to Rome for improvement, and acquired some celebrity as an historical painter, but was chiefly engaged in portrait painting, in which he was most successful ; died 1634.

PADOUANINO—See VAROTARI.

PADOUANO (Lauro) ; is said to have been a native of Padua, and a scholar of Squarcione. He painted history for the churches, and was a successful imitator of the works of Andrea Mantegna : flourished about 1460.

PADOUANO—See AVIBUS.

PAERT or PEART (Henry) ; studied under Barlow and Stone, but is chiefly known as a copier of some historical paintings in the royal collection, and as sometimes painting portraits : died about 1697.

PAGANI (Francesco), born at Florence, 1531 ; went to Rome, studied the works of Polodori di Caravaggio

and Maturino, and produced some works which procured him great reputation. Pontormo considered one of his first pictures that he painted at Florence equal to Michael Angelo: he died young, 1561.

PAGANI (Gregorio), son of Francesco, born 1558; was placed as a pupil under Santo di Titi, and afterwards under Lodovico Cardi, called Cigoli, in imitation of whose style he painted a picture of the Finding of the Cross, which was afterwards destroyed by fire. Some of his fresco works, which are worthy of admiration, still remain: died 1605.

PAGANI (Paolo); born 1661, in the Milanese State; studied, at Venice, the works of the best masters; he established a school there, and introduced a style of designing the naked, which, though bold and effective, is occasionally surcharged and extravagant. He was much employed, both for public edifices and for private collections: died 1716.

PAGANINI (Guglielmo Capodoro), born at Mantua, 1670; was a disciple of Antonio Calza, and afterwards under Bourgognone, whose works he studied to imitate, and became a reputable painter of battles and encampments, which he composed with ingenuity, and touched with great spirit.

PAGGI or PAGI (Giovanni Battista), born at Genoa, 1554; studied first under Luca Cambiasi, and acquired some reputation as a painter of history; he also studied the antique statues and bas-reliefs. His first productions were rather distinguished by grace than energy, in which he appears to have imitated the suavity of Baroccio. Such is his picture of the Holy Family, in the church Degli Angeli at Florence; but he afterwards adopted a more robust and masculine style, as appears in his Transfiguration, in the church of St. Marco. One of his best pictures is said to be the Murder of the Inno-

cents, in the Palazzo Doria, which he painted in competition with Rubens: died 1629.

PAGLIA (Francesco), born at Brescia, 1636; was educated in the school of Guercino; painted history and portraits. His works are estimable for harmony of colouring; but his drawing is occasionally incorrect, and his figures too long and meagre. His best productions are his portraits, which possess dignity and truth of character, purity of tone, and uncommon relief: died about 1700.

PAGLIA (Angelo), a Brescian painter, the son of Francis, and brother of Anthony, born in 1681; studied under his father, whose manner he followed. He was correct in design, and beautiful in colouring, especially in his Madonnas, and in the small ones was incomparable: he died in 1763, aged 82.

PAGLIA (Joseph), son of Angelo; studied under and imitated the works of his father. He painted many works, amongst which may be mentioned the picture of the Virgin Mary, in the Santa Croce in Brescia; a picture of Christ, in the choir of the church of St. Zeno, also in Brescia; and a St. Joseph, in the church of St. Francis; also the Martyrdom of St. Peter the Apostle, in the parochial church at Virla: he died young.

PAGLIA (Anthony), a Brescian, son of Francis, born in 1680; studied under his father, and after his death at Venice, in the school of Sebastian Ricci, whose manner he followed; he then went to Venice, to study the works of the best masters, both ancient and modern, and made skilful copies of a great many, and upon his return to his own country, took with him several works of Ricci, that he might always have his manner before him, and opened a school in Brescia. He delighted in imitating the ancient painters, especially the Bassani, which he did so cleverly, as might have de-

ceived the unpractised eye. He left various works, among which are the following : a large painting of St. Martino, in a church once belonging to the Celestine monks; of St. Luke, in that of the hospital; also St. Lewis Gonzaga, and St. Stanislaus; St. Hyacinth and the Virgin, in the sacristy of St. Dominic; and numerous works in various other churches in Brescia; he painted also in fresco, some of which are in the church of the Miracles, and in that of St. Peter the Martyr in Brescia: died 1747.

PAGNA (Hyacinth della), born in Brussels, 1706; became famous for painting battles: his celebrity in that line caused him to be placed in the service of the Emperor; he also painted various works for the King of Spain, and for the King of Sardinia.

PAGNI (Benedetto), born at Pescia; was educated at Rome under Giulio Romano, and afterwards went to Mantua, and distinguished himself as a painter of history. He painted the Marriage of Cana, for the collegiate church there; also a fine picture of the Martyrdom of St. Lawrence.

PALACIOS (Francis), born in Madrid; was a scholar of Velasquez, and a good painter of portraits, and in which he would probably have equalled his master, but died at the early age of 30, in Madrid, 1676. *Palumino*, par. 2. p. 387.

PALADINI (Archangela), born at Pisa, 1599; was a daughter of Filippo Paladini, a portrait painter of some reputation, who instructed her in the art. Her portrait, painted by herself, was placed in the Gallery of Artists at Florence: died 1622.

PALADINI (Litterio), born at Messina, 1691; studied at Rome, under Sebastian Conca, but derived more advantage from the study of the great masters and of the antique, than from his instructor. He was engaged upon several historical works in fresco: died 1743.

PALAMEDES—See STAEVERTS.

PALENIER (Joachim), a Flemish painter, born at Dinant, 1490; died 1548. Painted landscapes with small figures, in which he excelled.

PALING (Isaac), born in Holland, flourished about 1670; was a scholar of Abraham Vander Tempel, and painted portraits and conversations in the style of that master. He visited England in the reign of Charles II. and practised portrait painting for some years. In 1682 he returned to Holland.

PALLADINI (Adriano), born at Cortona, 1610; was a scholar of Pietro Berettini, and painted history in his style with success. He executed several works for the public edifices in Cortona: died 1680.

PALLAJUOLO or POLLAJUOLO (Antonio and Pietro), born in Florence, Antonio in 1426, and Pietro in 1428; the latter having studied under Andrea Castagna, and acquired considerable reputation, became distinguished as a portrait painter, and was employed by Poggio the historian, and many of the nobility of Florence, whose portraits he painted life-size; they also painted historical subjects in conjunction, the principal of which were, Hercules killing Antæus, admirably designed, every nerve and muscle fully developed, and the figure of Antæus dying incomparably expressed; also Hercules slaying the Nemean Lion; and Hercules destroying the Hydra; the latter of which is so well designed and coloured as to have all the appearance of life: they both died in 1498.

PALLIERE (Vincent Leon), born at Bordeaux; at the age of fifteen produced a picture of great merit—Ulysses slaying the Suitors of Penelope; he afterwards visited Rome, and greatly improved his talent. The Scourging of Christ; a Sleepy Shepherd; St. Peter curing a Cripple; and Tobias restoring his Father's Sight, are his principal compositions: he died young, 1809.

**PALLONI** (Michael Angelo), a Florentine, born in 1637; studied under Balthasar Franceschini; painted history with great spirit, and after having given proofs of his skill in his own country, went to Poland, and thence to Lithuania, where he died towards the end of that century.

**PALMA** (Jacopo Il Vecchio), born about 1540. His style first partook of the formality and dryness of Giovanni Bellini; but by studying the works of Giorgione, he acquired a rich and harmonious tone of colour and tenderness in his carnations, in which he approaches the style of Tiziano. Such are his pictures of the Last Supper, and the Holy Family; but in his large pictures of the Adoration of the Magi, he appears to have aimed at more originality, the composition is grand and copious, and the draperies tastefully arranged. His works are more estimable for their harmony of colouring, and the careful style of finishing, than for boldness and correctness of design. At Venice there is a grand composition representing the Ship in which the body of St. Mark was brought over, the terrific tempest being admirably depicted.

**PALMA** (Jacopo Il Giovine), born at Venice, 1544, son of Antonio Palma, an obscure painter. Studied the works of the principal masters of the Venetian school, the bold style of Tintoretto having first attracted his attention; but he became sensible of the superiority of Titian, whose works he studied with admiration and delight, and copied his celebrated picture of the Martyrdom of St. Lawrence. He afterwards visited Rome, and devoted his studies to the antique statues, the works of M. Angelo, Raffaello, and above all, the classical designs of Polidoro di Caravaggio, and may be ranked next to Tintoretto and P. Veronese. At Venice he painted one of his finest works, the Assumption of the Virgin; also the Deposition from the Cross; the Martyrdom of St.

James; Christ taken in the Garden; and the Visitation of the Virgin, which are particularly worthy of notice. He also painted a charming picture representing Venus in her chariot, attended by naked nymphs. His other works of merit are a Naval Fight; St. Apollonio; and the Finding of the Cross; but the most extraordinary is the Plague of the Serpents. His colouring is distinguished by suavity and freshness, and though less lustrous than P. Veronese, approaches nearer to the tenderness and truth of Titian: died 1628.

**PALMA** (Antonio), nephew of Palma the Elder; studied in the school of Tiziano, also under his uncle, and became a painter of great merit. In the church of the Holy Apostles, in Venice, is a painting of the Holy Virgin, and several of his works are in the churches of St. Theodore, St. Louis, and St. Bernardine, which possess great merit. He was father of James Palma, the younger, and flourished about 1600: his works are scarce.

**PALMEGANI** (Mario da Forli), born at Forli; is believed to have been a disciple of Francesco Melozzo. He painted history; his early pictures dry and formal, seldom venturing beyond a St. Sebastian or a St. Jerome, which he loaded with absurd gilded accompaniments, usual at that time. His second is more copious, and with a bolder outline. One of his works, a Dead Christ, between Nicodemus and St. Joseph, is highly spoken of. He flourished from 1513 to 1537.

**PALMER** (Sir James), whose name frequently appears in the catalogue of King Charles' collection, copied Titian's celebrated picture of Tarquin and Lucretia, and also painted a picture of the Feast of Bacchus. *Walpole*, vol. ii. p. 223.

**PALMIERI** (Gioseffo), born at Genoa, 1674; painted history ingeniously, and composed and coloured with great sweetness and harmony,

but incorrect in design. Such is his picture of the Resurrection, in the church of St. Domenico, at Genoa. He is chiefly celebrated for his pictures of animals, in which he excelled: died 1740.

**PALOMBO** (Bartolomeo), born at Rome, 1612; was a scholar of Pietro da Cortona, and proved a reputable painter of history. He painted a picture of Mary Magdalen, and another of the Death of St. Joseph, for two of the churches at Rome.

**PALOMINO DON ACISLO** (Antonio y Velasco)—See **VELASCO**.

**PALTHE** (John), born at Deventer in 1719; was a pupil of his father, Gerard John Palthe. He settled at Leyden, where he acquired great reputation as a painter of portraits, and also painted some pictures after the manner of Schalken: he died at Leyden in 1769.

**PALTHE** (Gerard John), born at Degenkamp, in Overysse, in 1681: a pupil of Jurian Pool; painted portraits, familiar scenes, and interiors, lighted by flambeaux. The Princess of Orange bought two of his paintings, which she placed in her cabinet at Loo.

**PALTHE** (Anthony), son of Gerard John, and brother of Adrian and John Palthe; painted portraits which, although possessed of merit, did not equal those of his brother John. He painted with the hand of a master in the style of Rembrandt.

**PALTRONIERI** (Pietro), called *Il Mirandolese*, born at Bologna, 1673; distinguished himself as a painter of perspective and architectural views, in which the figures were usually painted by Ercole Graziani: died 1741.

**PANAIOTTI** (Francis), a Florentine, celebrated for painting architecture; also painted other works, several of which are in the Gerini Gallery.

**PANCOTTO** (Pietro), born at Bologna; was brought up in the school

of the Caracci, and was one of the most eccentric and most surprising artists of the Bolognese school. His principal work, the *Last Judgment*, in fresco, is in one of the churches at Bologna: died about 1630.

**PANDUIT** (—), born in Saxony in 1601; was one of the best scholars of Rembrandt: he died in 1662.

**PANFI** (Romolo), a Florentine, and scholar of Vignali; painted portraits well, small and large, and particularly excelled in colouring landscapes and battles. The Grand Duke Ferdinand, and the Cardinal Leopold de Medici, were much pleased with his works. He died in the 16th century at Carnagnon, about twelve miles from Florence, where he usually resided.

**PANDOLFI** (Giangiacomo), born at Pesara; flourished about 1630; was a scholar of Federigo Zuccaro, and one of the most successful followers of his style. Painted in fresco; and his picture of St. Giorgio and St. Carlo, in the Dome of Pezaro, is considered by Lanzi as little inferior to the works of Zuccaro.

**PANDOLFO**—See **RESCHI**.

**PANETTI** (Domenico), born at Ferrara, 1460; instructor unknown; his first works were dry and Gothic, until Garofalo, who had been his pupil, returned from Rome, with the dignified style he had acquired in the school of Raffaele; the master then became the scholar, and so entirely altered his manner, that he became one of the most eminent artists of that period. Amongst his numerous works in the churches, the most distinguished are, the *Taking down from the Cross*, with the Virgin, St. John, and St. Joseph; a picture of St. Andrea; and the *Visit of the Virgin to St. Elizabeth*: died 1530.

**PANICALE**—See **MASOLINO DA**.

**PANICCIATI** (Jacopo), born at Ferrara, about 1510; was a disciple of



Dosso Dossi, and painted history in the style of that master, but more copious in composition, and painted with more freedom: died young.

PANICO (Antonio Maria), born at Bologna; was a disciple of Annibale Caracci, whom he accompanied to Rome, where he painted his celebrated picture of the Mass, in which he is supposed to have been assisted by Annibale Caracci: died 1652.

PANINI (Cavaliere Giovanni Paolo), born at Piacenza, 1691; went to Rome, and became a scholar of Luca-telli, an eminent painter of perspective: he studied the monuments of ancient architecture in the vicinity of that city, which he represented with the utmost precision and accuracy; he was perfectly acquainted with the rules of perspective, and surpassed his instructors in the neatness and freedom of his touch, and the clearness of his colouring. He decorated his pictures with figures, gracefully and correctly designed, and grouped with taste and elegance: he usually painted easel size, but was not less capable of executing works on a larger scale. His picture of Christ driving the Money-changers out of the Temple, with figures large as life, and magnificent architecture, is favourably spoken of: he is sometimes reproached with drawing his figures too large for his architecture, but this defect is by no means general: died 1758.

PANNEELS (William), born at Antwerp, about 1660; was a disciple of Rubens, but his works as a painter are little known.

PANZA (Frederick), a Milanese; learned while young of Carlo Francesco Panfilo: he then visited Venice, where he studied the works of Tiziano, and of Paolo Veronese, and sent many copies of both to Milan; he at that time coloured very strong, but he afterwards softened his manner. He worked both in fresco and in oil, particularly in the chapel of St. Joseph,

in the church of St. Francis, where he painted the two side pieces of the altar with the history of Joseph; the ceiling, and many other works for the Duke of Savoy, and others: he died, 1703, at the age of 70.

PANZACCHIA (Maria Helena), born at Bologna, 1668; was instructed in design by Emilio Taruffi, and became a reputable paintress of landscapes. Her pictures are embodied with figures, tolerably correct in design, and disposed with elegance and taste; and several of her works are to be found in the private collections at Bologna: died 1709.

PAOLACCIO—See MATTEI (Paolo da.)

PAOLETTI (Paolo), born at Padua; excelled in painting flowers, fruit, fish, and dead game; his pictures are held in considerable estimation: died 1750.

PAOLINI (Pietro), born at Lucca, 1608; went to Rome, and was instructed by Angelo Caroselli, under whom he became an able designer; his colouring more resembles the Venetian than the Roman school, and he occasionally approaches the rich and harmonious tinting of Pordenone or Titian: he painted a fine picture of the Martyrdom of St. Andrea; and his large work of Pope Gregory entertaining the Pilgrims, (according to Lanzi), exhibits a grandeur of composition, a variety of character, and a beauty and harmony of colouring sufficient to immortalize his fame; he also speaks highly of his talent in painting conversations and village festivals, many of which are in the private collections at Lucca: died 1681.

PAOLINI (Pio), born at Udine; studied at Rome under Pietro da Cortona, and painted history with considerable reputation. There are several of his fresco works in the churches of that city.

PAPA (Simone il Vecchio), born at

Naples, about 1430 ; a scholar of Solario, called Lo Zingaro ; painted history for the churches, amongst which are the Annunciation, the Virgin and Infant Saviour, with several saints, but his principal work is St. Michael discomfiting the Rebel Angels : died 1488.

PAPA (Simone il Giovine), born at Naples, 1506 ; was placed under Giovanni Antonio d'Amati, and became a reputable painter of history ; he painted two pictures, the Assumption of the Virgin, and the Annunciation, which are favourably spoken of : died 1569.

PAPACELLA (Maso), of Cortona ; studied under Giulio Romano ; worked in company with Benedict Caparoli in the palace of the Cardinal Silvio Passerini, and executed many other works in fresco in the same city : he flourished about the year 1510. *Vasari nella Vita Luca Signorelli*, tom. 1. p. 432.

PAPE (Adrian), a pupil of Gerard Douw ; painted interiors worthy of the school from which he sprung. In the collection of Cornelius Van Dyck, sold in 1713, was a painting by this artist, representing a kitchen, where a woman is occupied in paring turnips ; and in that of Muller, a kitchen, with a woman plucking a cock ; this picture was more in the manner of Breckelencamp than of Gerard Douw, it fetched at a public sale at Amsterdam, 420 florins : the Museum at the Hague has an interior by him.

PAPERELLO (Thomas), of Cortona, a scholar of Giulio Romano ; painted many works from the designs of his master with considerable ability. *Vasari, nella Vita di Giulio Romano*, tom. 2. par. 3. p. 332.

PAPILLON (John), born at St. Quentin, 1661 ; received some instruction from his father, who was an engraver, and was afterwards placed under Noel Cochin of Paris. His first pursuit was drawing with a pen, which he executed with great facility

and spirit, but we have no account of him as a painter.

PARASOLE (Bernardino) ; studied under Guiseppe Cesari, and had began to distinguish himself as an historical painter, when he died in the bloom of life.

PARCELLES (John), called the Old, born at Leyden, about 1597 ; studied under Cornelius de Vrooms, and excelled in painting marines, particularly tempests and agitated waters, with thunder storms, and all the horrors of shipwreck, which subjects he treated with awful fidelity and effect ; he also painted calms, views on the coast of Holland, with fishing boats and groups of figures on the strand, which also possessed considerable merit. His pictures are delicate, and carefully finished, the small figures correctly drawn, and touched with great neatness and spirit : died 1641.

PARCELLES (Julius), son and scholar of John, born at Leyerdorp, 1628 ; painted similar subjects to his father, whose style he imitated with such success, that they have been sometimes mistaken for those of his father, though inferior in delicacy of touch, and in transparency of colouring ; they both marked their pictures with the initials J. P.

PARDANUS (A.), painted conversations and familiar scenes.

PAREJA (Juan de), born in Mexico, New Spain, 1610 ; became a slave to the celebrated Don Diego Velasquez, who employed him in mixing his colours and preparing his palette ; in the absence of whom he endeavoured to copy his master, until, by perseverance, he became a respectable follower of his style. The King of Spain frequently visited the study of Velasquez ; and Pareja having discovered that the faces of the pictures were usually turned to the wall when his Majesty came, he formed the desperate scheme of substituting a picture of his own, and throwing himself on his Majesty's clemency for

forgiveness; he did so, succeeded in his stratagem, and obtained his Majesty's pardon, and became free, but continued his voluntary servitude to Velasquez until his death. He is said to have been eminent in portrait painting, and to have produced some historical subjects in the style of Velasquez: died 1670.

PARIA—See PEBRIER.

PARICOLA (Masolina da), born at Florence, 1403, died 1440; was a good painter of history in fresco, according to the then state of the art, but we have no description of his works.

PARIS (Dominic de), and Horatio, his brother, were scholars of Peter Perugino, and worked in their native city of Perugino: they flourished about 1520. *Vasari*, par. 2. p. 420.

PARKER (John), born in England; went to Rome, and was employed to paint an altar-piece for the church of St. Gregorio on Mount Celio, representing St. Silvia; he returned to England in 1762, and painted the Assassination of David Rizzio, and a portrait of himself, both of which were exhibited in the Royal Academy: died 1765.

PARKER (John), another artist of the same name, was a student at the Duke of Richmond's gallery, and received some instructions from the Smiths of Chichester; he went to Rome in 1774, and returned to England the following year, where he practised landscape painting with some success.

PARMEGIANO (Fabrizzio), a native of Parma, flourished at Rome in the Pontificate of Clement VII.; he painted landscapes in fresco, in which, like some of the landscapes of the Caracci, there is more of the ideal than natural; the subjects are grandly conceived, and touched with great spirit: died at the age of 45.

PARMEGIANO, whose family name was Francesco Mazzuoli, born at

Parma in 1503, was the son of Pier Itario Mazzuoli, an obscure artist; he studied the works of Correggio with the greatest attention and success, and at sixteen years of age, he painted his picture of the Baptism of Christ by St. John, in the church of the St. Annunciata at Parma, which astonished all his contemporaries; his St. Bernardo in the Osservanti at Parma, and the Holy Family in the collection of the President Bertioli, are also in the style of that exquisite painter; he then went to Rome, where he painted the Circumcision for Clement VII., in which the light thrown on the principal figure appears to come from the Infant Jesus; and after studying the works of Michael Angelo and Raffaele, he adopted a new style, which led to the remark that the soul of Raffaele had passed into the person of Parmegiano. He afterwards visited Bologna, where he painted his celebrated picture of the Virgin and Infant Christ, with St. John, St. Margaret, and St. Jerome, which was long the admiration and study of the Caracci, and is now in the gallery of the Louvre; and in the church of St. Petronio his grand picture of St. Rocco; at Parma, he painted in fresco the Vault of Madonna della Staccata representing Adam and Eve; but his best performance is Moses breaking the Tables of the Law, one of the grandest productions of the Lombard School. Of his easel pictures, one of his most admired is the Virgin and Infant, with St. Catherine, St. John, and St. Jerome, in the Florentine Gallery, of which there are several repetitions; another celebrated picture by him, representing the Virgin and Child, with Mary Magdalen and Angels, called "La Madonna del collo lungo," is now in the French Museum. The style of Parmegiano is distinguished by a seductive elegance of contour, and the most captivating grace in his attitudes; his design is frequently more tasteful than correct, and his forms, though beautiful, and the character of his heads full of

sweetness and expression, are not always exempt from the appearance of affectation ; in aiming at extreme delicacy he occasionally fell into meagreness and manner. He was generally an enchanting colourist, and a profound master of the magic of chiaro-oscuro. He painted his own portrait on a wooden panel, formed to imitate a convex mirror, and coloured so as to appear like glass, in which the windows of the chamber and the drapery, and other objects, appeared to be reflected: died 1540.

PARMEGIANO (Girolamo), was a cousin and scholar of Parmegiano, whose graceful style he followed with considerable success, and it is believed that several of his pictures, from their similarity of manner, have been attributed to Parmegiano, whose imperfect works he finished after the decease of that master ; he painted at Steccala his celebrated fresco of the Last Supper ; and another of the Multiplication of the Loaves and Fishes ; of his oil paintings, one of the most admired is the Marriage of St. Catherine, in the church of the Carmelites, in which he appears to have emulated the graces of Correggio: he was living in 1590.

PARMEGIANO (Tinti), so called by *Malvasia*, tom. 1. p. 212, was a scholar of Horatio Samachini ; in a chapel of the cathedral of Parma, in which his master had painted all the frescoes, he painted a picture in oil: he flourished about 1600.

PARMENTIER (Denys), born in Paris, 1612, died 1672, is said to have excelled in painting flowers and fruits, but we have no further account of his works.

PARMENTIER (James), born at Paris in 1658. Studied under his uncle, Sebastian Bourdon, and on coming to England was employed in decorating Montague House ; he afterwards settled at Hull, in Yorkshire ; he painted the altar-piece in the church of St. Peter's, at Leeds ; the

staircase at Workshop ; and a picture of Diana and Endymion, in Painters' Hall, London ; he also painted portraits : died 1720.

PARMESE (Christopher), is mentioned among the disciples of John Bellini, with Andrew Previtali of Bergamo, and several others: he flourished about 1530. *Ridolfi*, par. 1. p. 60.

PARODI (Domenico), born at Genoa, 1668, was the son of a sculptor, from whom he acquired the first elements of design ; he entered the school of Bombelli, and by studying the works of Tintoretto and Paolo Veronese, became an excellent colourist ; he visited Rome, studied the works of the great masters, and attached himself to the manner of Carlo Maratti, in whose style he painted his celebrated picture of Francesco di Sales, in the church of the Filippini at Genoa ; he also painted many grand altar-pieces for the churches in different parts of Italy ; also the portraits of the Duke of Genoa and many other illustrious personages.

PARODI (Ottavio), born at Pavia, 1659 ; a scholar of Andrea Lanzone ; visited Rome, and studied for some years, and on his return to Pavia executed several works for the public edifices in that city, and became a reputable painter of history : died about 1720.

PAROLINI (Giacomo), born at Ferrara, 1663. Studied at Turin under Cavaliere Peruzzini, and afterwards visited Bologna, and entered the school of Carlo Cignani ; he returned to Ferrara previous to the death of Scannivini, and finished some pictures left imperfect by that master. Though inferior to Cignani in the grandeur of his conception, and his masterly conduct of the chiaro-oscuro, he sustained the credit of his school by the elegance of his design and the suavity of his colouring, particularly in his carnations ; he was unusually successful in designing female figures and children, and his Bacchanals and festive dances

remind us of the playful elegance of Albano; his pictures of those subjects are to be found in every collection at Ferrara. Of his historical works, the most celebrated are the Last Supper, at Ferrara; and his fresco representing St. Sebastian with a glory of Angels, in the church of St. Sebastian at Verona. He was the last eminent painter of his country, and with him was buried the glory of the Ferrarese school: died 1733.

PAROLINI (Pio), born at Udine, visited Rome, and in 1678 was received into the Academy there; he painted history and allegory, ingeniously composed and well coloured.

PARONE (Francesco), born at Milan about the end of the fifteenth century, was the son of an obscure artist; he visited Rome, studied the works of the great masters of that school, and painted an altar-piece for the church of the monastery of St. Romualdo, representing the Martyrdom of a Saint of that order, a grand composition of many figures: died 1634.

PARROCEL (Joseph), born at Brignoles, in Provence, 1648. This eminent painter of battles, the son of Bartholomew Parrocel, a painter of little note, was educated in the school of Borgognone; he afterwards visited Venice, and improved his colouring, which had previously partaken of the dark and cold style of Cortesi, by studying the works of the best Venetian masters; he visited Paris, and painted for his reception picture to the Academy there, the Siege of Maestricht, which greatly increased his reputation, and became one of the favourite pictures of Louis XIV.; his talents were not confined to battle-pieces, but he was occasionally employed on historical subjects. There is an admirable picture by him of St John in the Wilderness, in the church of Notre Dame at Paris; his battle-pieces are ingeniously and copiously composed, the design of his figures and horses correct and spirited, and his touch is marked with an enthusiasm admirably

adapted to the subjects he represented: died 1704.

PARROCEL (Charles), son of Joseph, born at Paris, 1689. Studied first under his father, and afterwards under Charles de la Fosse, on leaving whom he went to Italy, where he remained some years, and on his return to Paris was received into the Academy there, his reception picture being a grand battle-piece of Cavalry and Infantry. He acquired considerable reputation for his pictures in that branch, by which his father had particularly distinguished himself, and although not equal to his father, his battle-pieces and huntings possess great merit, and are sometimes mistaken for those of Joseph: died 1752.

PARROCEL (Ignatius), nephew of Joseph, born at Paris about 1680, is supposed to have been his scholar, as he painted similar subjects of battle-pieces and huntings, in a style which bears a strong resemblance to those of his uncle: died 1722.

PARRY (William), born in Flintshire, 1742; came to London, and after studying in Mr. Shipley's school and in the Duke of Richmond's gallery, he became a pupil of Sir Joshua Reynolds, and was a very promising artist; on leaving Sir Joshua he obtained the patronage of Sir W. W. Wynne, by whom he was sent to Italy in 1770, where he painted for his patron a copy of the Transfiguration by Raffaele, at that time in the church of St. Pietro in Montorio: he died in England, 1790.

PARS (William), born in London, 1742, was educated at Mr. Shipley's Academy, and afterwards frequented the Duke of Richmond's Academy, in St. Martin's Lane; in 1764, he obtained the third prize for historical painting; he visited Greece and Italy, to study the remains of antiquity, and some of his views made in Greece, Italy, and Switzerland have been engraved: died 1782.

PARSONS (Francis), practised in

London, about 1763, as a portrait painter, in which year he exhibited at Spring Gardens a portrait of the Cherokee Indian then in England, and another of Miss Davis (a celebrated singer), as Madge, in the opera of *Love in a Village*: died 1804.

PARSONS (William), born in Bow Lane, Cheapside, 1736, at an early age obtained several premiums from the Society of Arts for his drawings, and afterwards became a celebrated comedian, but still continued to paint; his subjects were architectural views, landscapes, and fruit pieces, in the latter of which he particularly excelled: died 1795.

PAS or VANDER PAS (Jun.), a landscape painter, is mentioned by Hoet, and omitted by Van Gool.

PASINELLI (Lorenzo), born at Bologna, 1629. Studied first under Simone Cantarini, and afterwards under Flaminio Torre; then visited Venice, and adopted the style of Paolo Veronese in his splendour and magnificence, but the airs of his heads and the disposition of his colours appear to have been derived from another source, and he sometimes too nearly resembles Paolo in his pompous and fantastical habiliments and in his neglect of costume; these defects are particularly discernible in his picture of St. John preaching in the Wilderness, which more resembles the *Piazza di St. Marco* at Venice than a desert in Judea; but his picture of the Holy Family is exempt from this failing, and reminds us of the grace and elegance of Albano; he was more employed for private collections than for public edifices, and in the latter his most esteemed work is the Resurrection, in the church of St. Francesco; his other principal works are *Coriolanus*; the *Martyrdom of St. Ursula* and her companions; a *Holy Family*; and *Christ's Entry into Jerusalem*; he painted history, both large and small, and sacred and profane: died 1700.

PASIO (Anthony), a Bolognese, painted in fresco with Fulgentio Mondoni, who inserted the figures; he served his Serene Highness of Tuscany, and other nobles.

PASQUALI (Filippo), born at Bologna, was a scholar of Carlo Cignani, and in conjunction with M. A. Franceschini, painted several works at Bologna and Rimini: died about 1690.

PASQUALINI or PASCALINI (Giovanni Battista), born at Cento near Bologna, about 1600, frequented for some time the school of Ciro Ferri, but it does not appear that he attained any great reputation as a painter.

PASQUALINO DA VICENZA — See ROSSI.

PASQUETTI (Fortunatus), a Venetian painter, studied under Nicholas Cassana, and became famous for his excellent likenesses in portraits; he also painted historical subjects, but not with equal success. In 1745, he was elected Director of the College of Painters.

PASQUILINO (Felix), a Bolognese, studied under Lorenzo Sabbatini, and was called *Il Lasagna*. There was also in Bologna a John Baptist Pasquilino, an eminent engraver on copper. They both lived in 1622. *Malvasia*, par. 2. p. 233.

PASSARTE (Bartolomeo), a disciple of Ribera, imitated the manner of his master so exactly that it was difficult to distinguish their works; there is a large painting by him of the Nativity of Christ, in the Spanish church of St. James, in Naples, freely designed and well coloured, and which is sometimes attributed to Ribera: he lived about 1580. *Dominici*, par. 3. p. 23.

PASSERI (Giovanni Battista), born at Rome about 1610, is said by Lanzi to have been a follower of the style of Domenichino, whose portrait he painted; he also executed a painting of the Crucifixion for one of the churches there, but his works are more frequent in private collections than in public edifices; he sometimes

painted pictures of dead game, birds, &c. touched with great spirit, of which there are several in the Palazzo Mattei: died 1679.

PASSERI (Guiseppe), born at Rome, 1654, was the favourite disciple of Carlo Maratti, of whose style he was one of the most successful followers; his principal works are the Conception; Peter baptizing the Centurion; and St. Jerome meditating on the Last Judgment; he also excelled in portraits; his first of that kind was the portrait of his father: died 1714.

PASSERI (Andrea), born at Como, in the Milanese States; painted in the cathedral of his native city a picture of the Virgin surrounded by the Apostles, in which the heads are tolerably executed, but the hands and draperies are dry and stiff: it is dated 1505.

PASSERO or PASSERI (Bernardino), appears to have adopted the style of Taddeo Zuccaro: flourished about 1580.

PASSEROTTI (Bartolomeo), born at Bologna about 1540; was first a scholar of Giacomo Barozzi, called Vignali, and afterwards a disciple and coadjutor of Taddeo Zuccari; as an historical painter he is very unequal, but in portrait painting he greatly excelled, and was considered little inferior to Titian in dignity of character and gracefulness of attitude. Of his historical works, the most esteemed are, his Martyrdom of St. Paul; the Adoration of the Magi; the Annunciation, and the Virgin on a Throne surrounded by St. John the Baptist and other Saints: died 1595.

PASSEROTTI (Tiburzio), eldest son and disciple of Bartolomeo, born at Bologna, 1575; painted history and portraits in the style of his father, of which the most deserving of notice, is the Assumption; St. Francis and St. Jerome kneeling before the Virgin; the Annunciation; and the Martyrdom of St. Catherine, the last of which is his most celebrated performance: died 1612.

PASSEROTTI (Ventura), born at Bologna, 1586; studied design and colouring under his father Bartolomeo, and improved himself by the instructions of his brother Tiburzio, but his favourite occupation was to draw with a pen or crayon such subjects as occurred to his imagination, exhibiting the swell of the muscles in the style of Michael Angelo Buonarroti, whose works he particularly admired. His chief employment was in portrait painting, which, for their tone of colouring and faithful resemblance, were greatly admired.

PASSIGNANO (Cavaliere Domenico), whose family name was Cresti; born at Passignano, near Florence, in 1558; was first a scholar of Battista Naldini, and afterwards of Federigo Zuccaro, to whose style his manner is more adapted. He resided some time at Venice, and though neither correct in his design, nor select in his forms, he is ingenious and abundant in his compositions, and in the splendour of his habiliments and the richness of his architecture he resembles more the style of Paolo Veronese than any other of the Florentine painters; in the attitudes of his figures he sometimes reminds us of Tintoretto, and like him he occasionally painted so thin and oily that several of his works have already perished; his Dead Christ at Frescato; Descent from the Cross at Rome; and Christ bearing his Cross at Florence, are, however, exceptions to this objection: died 1638.

PASTO (Matteo), a Veronese painter and sculptor, the fame of whose talents caused him to be employed in the service of Mahomet II. Emperor of the Turks, to whom he gave entire satisfaction, and was liberally rewarded by him; he lived in the middle of the fifteenth century. *Posso*, p. 11.

PATAVINUS—See AVIBUS.

PATENIER (Joachim), born at Dinant, in the principality of Liège, 1480: resided chiefly at Antwerp,

and acquired considerable reputation as a landscape painter; his pictures, usually of a small size, are very highly finished with a great number of small figures, designed with tolerable correctness and neatly touched; he also painted huntings and battles, which at that early period were highly esteemed. His portrait was painted by Albert Durer.

**PATEL** (Peter), a celebrated landscape painter, born in France; studied under Simon Vouet, but appears to have visited Rome from the subject of his pictures, which generally represent views in the vicinity of that capital; he has evidently adopted the style of Claude Lorraine in some of his pictures, but has not been successful in his attempt; his landscapes are usually embellished with ruins of ancient architecture, and decorated with figures correctly drawn and touched with great spirit; his skies are clear and brilliant, verdure fresh and agreeable, though occasionally too green and monotonous; his scenery grand and striking, and his distances retire with a pleasing degradation, though unequal to Claude in the purity of his aerial tints and the grandeur of his compositions; his works possess sufficient merit to entitle him to an eminent rank amongst the painters of his country; he frequently ornamented the pictures of Le Sueur with landscape scenery and architecture, and in one respect was superior to Claude, for his figures are designed with taste and drawn correctly; his countrymen called him the French Claude: died 1703.

**PATEL** (—), called *Patel le Jeune*, was the son of Peter Patel, whom he studied under, and painted similar subjects, but not with equal merit.

**PATEL** (Bernard), a native of Paris, is inserted in the Catalogue of French painters by the author of the *Gabinetto Aureo*, p. 311.

**PATENIER** (Joachim), born at Dinant, 1480; painted historical subjects and landscapes, in the latter of

which he excelled; his distances were well kept, figures exquisitely penciled, and the trunks and leaves of his trees extremely natural; he also painted battles and huntings in a spirited style.

**PATER** (John Baptista), born at Valenciennes, 1695; went to Paris, became a scholar of Anthony Watteau, and painted similar subjects, viz. balls, gallant assemblies, and pastorals, but in a very inferior style, being deficient in the spirited touch of his pencil, and in the expression of his heads, although well coloured: died 1636.

**PATON** (Richard), was an eminent English painter of marines and combats at sea, but we have no further account of his works: he flourished about 1768.

**PAUDITS** (Christian), born in Lower Saxony, about 1618; received some instructions from an obscure German painter, then visited Amsterdam and entered the school of Rembrandt, and became one of his best disciples. On his return to Germany he distinguished himself as a painter of history and portraits, but particularly excelled in the latter, which are full of character and life; his historical subjects are well composed, colouring vigorous and harmonious; heads, especially those of old men, marked with dignity and expression. Painted in competition with Roster of Nuremberg a picture of a Wolf tearing a Lamb; the preference was given to the highly finished picture of Roster, instead of that of Paudits, who painted his in the manner of Rembrandt.

**PAULUTZ** (Zechariah), born at Amsterdam, 1600; died 1657: is said to have painted portraits, but we have no description of his works.

**PAULY** (Nicholas), born at Antwerp, 1660; died 1748: visited Brussels, and was much employed as a miniature painter, but we have no other account of his works.

**PAULYN** (Isaac), called by Lord Orford, *Paling*, was born at Amsterdam about 1630, and became a scholar of A. Van Tempel; he was an emi-



nent portrait painter, in which capacity he visited England, where he resided many years.

PAULYN (Horatius), born at Amsterdam, 1643; master unknown; excelled in painting conversations and gallant subjects, in which he sometimes gave way to a culpable breach of decorum and decency.

PAVIA (Giacomo), born at Bologna, 1655, a scholar of Antonio Crespi; painted history with some reputation, and was employed for several of the churches in his native city; his picture of St. Anne teaching the Virgin to Read, and the Nativity, are his most esteemed works: died 1740.

PAYEN (A. A. I.): this painter, born at Brussels, and who resided a long time in the Dutch East India colonies, painted very skilfully some subjects and views in those colonies, and was designer and painter to the Government of the Netherlands in the reign of William I.

PEACHAM (Henry), born at North Mimms, in Hertfordshire; is said to have painted in oil, and to have taken a likeness of James I. as he sat at dinner, but is better known as a writer on the art than as a painter: died about 1650.

PEAKE (Robert). Walpole, in his *Lives of the Painters*, mentions a warrant from the Privy Council in 1642 for payment of three pictures, which he supposes to have been portraits in miniature of King Charles I. then Duke of York, and to have been painted for presentation.

PEARSON (Margaret), was the wife of a painter on glass, in which branch of the art she attained peculiar excellence; amongst other fine specimens of her skill were two sets from the Cartoons of Raffaele, one of which was bought by the Marquis of Lansdowne, and the other by Sir Gregory Page Turner: died 1823.

PEAT (T.), born in 1788; painted a portrait, in which he appears to have imitated Sir Joshua Reynolds.

PEDONE (Bartholomew); as a painter, succeeded in landscapes, sea-ports, and embarkations, and particularly when taking place at night; he was a good painter, but from his rude and uncultivated manners was only employed by dealers who found their account in it: he died in Venice at an advanced age about 1735.

PEDONI (John), a Cremonese painter; was a scholar of Giulio Campi, who, in a manuscript on painting, says, that he was deserving of remembrance for his works in his own country, in Brescia, and other places: he lived about 1590.

PEDRETTI (Guiseppe), born at Bologna, 1694; scholar of Giacomo Franceschini; painted a number of pictures and altar-pieces for the churches and public edifices, the most esteemed of which are the *Martyrdom of St. Peter*, in the church of St. Petronius; and *Christ bearing his Cross*, in that of St. Joseph and St. Margaret in the *Annunziata*: died 1770.

PEE (Emanuel Van), born at Brussels, was a painter of familiar scenes; his reputation as a painter was not very great, but he copied with remarkable talent the paintings of different masters; his son, Theodore Van Pee, painted history and some pastoral scenes, but of no great merit. Theodore died in Holland, 1731.

PEE (John Van), son of Emanuel Van Pee, was born at Amsterdam in 1640; painted figures very well, and was constantly employed by picture dealers in copying the pictures of the Italian masters.

PEINS—See PENZ.

PELICHY (Gertrude de), born at Utrecht in 1741; received the first lessons in painting from Paul de Cock; she afterwards went to Paris, and studied under Suvée; she then made some fine copies from the paintings of the best masters: in 1772, she exhibited at the Academy of Bruges a copy after a painting by Bachelier, representing a horse de-

fending itself against a wolf; the correctness, the elegance of the design, and the vigorous colouring of which was greatly admired; in 1777, she returned to Bruges, where she painted several fine pictures, among others, the portrait of the Emperor Joseph, and that of his mother, the Empress Maria Theresa: she died at Bruges, 1825.

PELLEGRINI (Felice), born at Perugia, 1567; a scholar of Federigo Baroccio; painted history with considerable reputation, and was employed by Pope Clement VIII. in the Vatican: died 1630.

PELLEGRINI (Vincenzio), brother of Felice, born at Perugia, 1575; was educated in the school of Baroccio, and, like his brother Felice, also painted several pictures for the churches and public edifices in Perugia.

PELLEGRINI (Francesco), born at Ferrara; was a scholar of G. B. Cozza. Many of his works are in the churches at Ferrara; the principal of which are St. Bernard, and the Last Supper: he flourished about 1740.

PELLEGRINI (Antonio), born at Venice, 1674; was a scholar of Sebastian Ricci, and is said to have received some instruction from Paolo Pagani. He distinguished himself amongst the modern Venetians by an ingenious invention and great facility in execution, but his works are impoverished by feebleness of colouring and a total neglect of the chiaro-oscuro. He came to England, and executed several ornamental works for the mansions of the nobility. His principal works in fresco are the Israelites gathering Manna, and the Brazen Serpent in the Wilderness.

PELLEGRINO (da Bologna) — See TIBALDI.

PELLEGRINO (da Modena) — See MUNARI.

PELLEGRINO (di San Daniello) — See UDINA.

PENBROKE (Thomas), was a disciple of Laroon, whose manner he imitated both in history and portraits.

PEN (James), a Dutchman, and a good historical painter; was a long time painter to Charles II. king of England. He composed with judgment, and a very correct design, joined to good colouring: his paintings are all in England, where he died in 1674. There is a St. Luke by him in Painters' Hall.

PENI (Paul), a Lucchese painter; excelled in perspective and figures. One of his paintings is in the Carobio in Milan. *Torre*, p. 129.

PENNEMAKERS, a pupil of Rubens; was an historical painter. One of his paintings in the museum at Antwerp represents the Ascension of our Saviour.

PENNI (Giovanni Francesco), called Il Fattore, born at Florence, 1488; went to Rome when young, and entered the school of Raffaele, whose favourite disciple he became; and was employed by him in painting from his designs the cartoons for the tapestry, &c. in the Vatican; and was also employed by Clement VII. in finishing the frescoes of the History of Constantine, of which he painted his Baptism; and his Donation of Rome to the Pontiff. He painted so few pictures in oil, that they are rarely to be met with, and those in fresco are now almost entirely perished. His manner of designing was an imitation of Raffaele, which he never altered; and in his finishing and colouring that master was his only model. He copied in oil Raffaele's celebrated picture of the Transfiguration, and sold it to the Marquis del Vasto. He particularly excelled in landscape, and was well acquainted with the beauties of architecture: died 1528.

PENNI (Luca), brother of Giovanni, born at Florence, about 1500; was first instructed in the school of Raffaele, and afterwards under Pierino del Vaga; and after painting some

pictures for the churches in Italy, he came to England in the reign of Henry VIII. by whom he was employed; he afterwards went to France, and painted at Fontainebleau in conjunction with Il Rossa: died about 1550.

PENNING (Nicholas Lewis), born at the Hague in 1674; a pupil of Thierry Vander Aa; painted landscapes, shipping, and stabling, with beasts; he exhibited at Amsterdam, in 1808, two pictures which had some merit, one representing a landscape, with sheep and cows; the other a stable, with cows: he died at the Hague in 1818.

PENNINKS, a Dutch landscape painter, born at Rotterdam, is mentioned by Spaan in his little work.

PENNY (Edward), born at Knutsford in Cheshire in 1714; came to London at an early age, and was placed under Hudson; afterwards went to Rome, where he studied some time under Marco Benefial, and was principally employed in painting small portraits in oil, which were generally admired. He also painted sentimental and historical subjects; amongst others the Death of General Wolfe; and a portrait of the Marquis of Granby relieving a sick Soldier; which were publicly exhibited and highly esteemed; as also the pictures of Virtue Rewarded; and Profligacy Punished; all of which have been engraved; and at a sale at Fosters, in Pall Mall, in 1846, several pictures were sold bearing his name, the subjects of which were interiors or domestic scenes, handled in a manner that forcibly reminds one of Hogarth, and not much unlike him in colour, although rather more chalky.

PENZ, PENTZ, or PEINS (Gregory), called George, born at Nuremberg in 1500; was instructed by Albert Durer, on leaving whose school he went to Italy, where he is said to have acquired a correct and tasteful design, but of his works as a painter little is known: died about 1550.

PEPIN (Martin), born at Antwerp, 1578; master unknown; went to Italy when young, where he remained several years, and after his return he painted a picture of the taking down from the Cross, and acquired so much reputation thereby as to excite the jealousy of Rubens. He was certainly one of the greatest artists of his country. His composition was grand, style correct, and colouring harmonious. At Antwerp are two admirable works by this master: they are altarpieces, with folding doors, as was customary at that period; the centre picture of one represents the Baptism of St. Augustine, on one of the doors he is represented giving alms to the poor, and on the other curing the sick; the centre of the other is St. Elizabeth giving charity to a group of miserable objects, who are struggling to approach her, on one door the Death of that Saint, and on the other her Ascension into Heaven. This composition is wonderfully ingenious, every figure appears in motion, and it is drawn in the most correct and grand style: died 1641.

PERAC (Stephen du), born at Paris, about 1540; went to Italy when young, and made designs from the vestiges of ancient architecture and views of Tivoli and Frascati.

PERANDA (Santo), born at Venice, 1566; was first a scholar of Palma the Younger, and afterwards of Leonardo Corona, of Murano. His first performances are in the hasty manner of Palma, but after visiting Rome, and designing the ancient statues, and studying the works of the great masters, he adopted a more finished and correct style. His most admirable performance is considered to be his Descent from the Cross, at Venice: died 1638.

PERCELLES (John)—See PARCELLES.

PEREDA (Anthony), of Valladolid; first studied under Pedro de las Cuevas, and afterwards under John

Baptist Crescenzio, an excellent Italian painter, who lived in Spain. He designed correctly and coloured well. The King ordered some paintings of him for the palace of Buenvisino, which he completed, and had afterwards other commissions from the King and from the grandees, as also for churches in Madrid. His good taste led him to imitate the beautiful Italian style of painting, and he took pleasure in copying the celebrated works in the Escorial, by which he improved himself greatly: he died in 1669, aged 60. *Palumino*, tom. 2. p. 368.

PERES (Henry), was a Flemish painter, and Dean of the fraternity of St. Luke at Antwerp; in the choir of the church of St. Augustine at Antwerp are two small landscapes by him.

PERES (Bartholomew), was for his abilities made painter to the King of Spain, and whilst painting a staircase in fresco, in the palace of the Duke de Monteleone, the scaffolding being carelessly constructed, gave way, from which accident he died in a few days at the age of 59, in 1693. *Palumino*, par. 2. p. 439.

PEREZ SCIERRA (Francis), born in Naples of Spanish extraction; applied himself to painting in the school of Daniel Falconi; his subjects were battles and flower-pieces. He returned with his father to Madrid, and joining with John de Toledo, worked for the nobility and others with approbation and applause: he died at the age of 82, and flourished about 1630. *Palumino*, par. 2. p. 486.

PEREZZOLI (Francis), commonly called Il Ferrarino, born in Verona; studied painting under Giulio Carpi-  
oni, whose manner he followed, as he was admired for the wildness of his painting; he afterwards visited Rome and Bologna, and imitated Poussin and Carlo Maratti, but hard in style, more resembling the German than the Italian school: he died 1722.

PERIGNON (Nicholas), born at Paris, about 1730; painted flowers

and landscapes in distemper: died about 1800.

PERINO (del Vaga)—See VAGA.

PERKOIS (James), born at Middelburgh in 1756; at first cultivated design as an amateur, and afterwards made it partly a means of subsistence. He painted portraits in miniature, heads for studies and groups of figures. The academy of Middelburgh, of which he was one of the founders, possess his best works: he died in 1804.

PEROLAS (John and Francis, brothers), of the city of Almanza, in Spain; studied painting and sculpture in Rome, from the works of Buonarrotti. Their works are so much alike in character and taste, that they cannot be distinguished from each other; they painted also in fresco, and in the palace of the Marquis del Crux are several historical subjects painted by them: they died about the year, 1600. *Palumino*, tom. 2. p. 267.

PERONI (Guiseppe), born at Parma, about 1700; studied at Bologna under Felice Torelli and Donato Creti, and afterwards at Rome under Augustino Masucci; was a tolerably correct designer, and in his best pictures resembles the style of Carlo Maratti. Such is his picture of the Conception at Turin, and his Crucifixion in fresco, which rank him amongst the most respectable artists of his day: died 1776.

PERREIRA (Diego), a Portuguese; was highly esteemed for painting conflagrations, ruined towers, purgatory, and hell; he painted also rural scenes, with figures by moonlight, or by torchlight; and also landscapes, with small figures, in perfectly good taste. After his death, which happened in 1640, at the age of 70, his works were much sought after, and fetched enormous prices in France, England, and Italy. There are many at Lisbon; at the Marquis Marialda's is one of the Burning of Troy, and a Deluge; at the Count Don Diego de

Napoles, a Burning of Troy, with many figures; one of the Infernal Regions; at the Court de Asomar, the Destruction of Sodom; in the house of Signor Almeidas, there is a cabinet with more than sixty pieces, with fires, views, fruit, battles, sea-storms, flowers, figures, and candle-light pieces, all beautiful and well designed; Signor Joseph de Silva has two candlelight pieces; and another Signor has two pieces in the manner of Teniers; the Count de Taroca has one of Hell; and Signor Anthony Varella, one of Sodom, one of Troy, one of Purgatory, and one of Hell; Signor Rodriguez possesses one of Troy and one of Sodom; the Marquis d'Orisol has two pieces of cities burning; and Signor Francis Mendoza six pieces, with fruit, which are exquisitely natural.

**PERRIER** (Francis), born at Macon, in Burgundy, about 1590; went to Rome, and entered the school of Lanfranco, and after a residence there of some years, returned to France, and passed some time at Lyons, where he executed a series of pictures for the cloister of the Carthusians. He was a close imitator of the style of Lanfranco, but his colouring is too dark, and his figures want grace: died 1650.

**PERRIER** (William), nephew and scholar of Francis: of his works as a painter the most considerable are those in the sacristy of the Minimes, at Lyons.

**PERSINO** (Rainero), of Amsterdam, called for the beauty of his person Narcissus; was a companion of Bloemart and of Mattamio; he studied at Rome in the gallery Giustiniana, from the finest statues and paintings, and painted in a free and bold style.

**PERUGINO** (Pietro Vanucci), the family name was Vanucci, but he is better known as Perugino, born near Perugia, 1446; is supposed by some to have studied at Florence, under Alexander Verrochio; but the more general opinion is, that he was in-

structed by Benedetto Bonfiglio. He first distinguished himself as an historical painter, by his Deposition from the Cross, with the Virgin, St. John, and other figures, the reputation of which caused him to be invited to Rome by Pope Sixtus IV., for whom he executed several designs, and amongst others, his celebrated work of Christ giving the Keys to St. Peter; and his most capital altar-piece is the Ascension of Christ, with the Disciples in different attitudes looking up to Heaven. Although, in style, Perugino exhibits some of that dryness and crudity that prevailed before him, his works claim our esteem for their close adherence to nature, the simplicity of composition, and a certain grace, particularly in his female figures, which distinguish him from all his contemporaries, and in which we discover the germ of that transcendent beauty which afterwards characterized the productions of Raffaele, his illustrious pupil. His colouring is equal to any artist of his time. In his altar-pieces there is little variety of invention. His numerous pictures of the Ascension of our Saviour, and of the Assumption of the Virgin, are nearly of a similar composition; but in his frescoes he discovered more fertility of invention, and more delicacy and harmony in colouring. Of his cabinet pictures, one of the most esteemed, representing the Holy Family, is preserved in the sacristy of St. Pietro, at Perugia: died 1524.

**PERUGINO** (Petrucchio)—See **MON-TANINI**.

**PERUGINO** (Luigi)—See **SCARAMUCCIA**.

**PERUZZI** (Baldassare), called Baldassare da Siena; born in the territory of Siena, 1481. His first master is unknown; but on visiting Rome, he formed an acquaintance with Raffaele, whose style he admired and imitated, particularly in his works in fresco. In his Judgment of Paris, and in the Sibyl's prediction to Augus-

tus, he has shewn a divine enthusiasm, which neither Raffaele himself (according to Lanzi), in treating of the same subject, nor Guido, nor Guercino, who have painted so many Sibyls, could surpass. In his large pictures, his celebrated fresco of the Presentation in the Temple, in which he has shewn himself a perfect master of the delineation of the passions, and the magnificence of the architecture is hardly to be equalled. His usual subjects were views of streets, palaces, corridors, porticoes, and the interior of magnificent apartments, and he excelled in painting scenes for the theatres. His altar-pieces in oil are extremely rare: one of his most admired works represents the History of Perseus, embellished with ornaments in imitation of stucco, so admirably executed that it is reported Titian himself was deceived by them, and could only be convinced of the deception by changing the point of view: died 1536.

PERUZZINI (Giovanni), born at Ancona, 1629; a disciple of S. Cantarini, called Pesaro; possessed a lively genius, and became a reputable painter of history, both in oil and fresco; several of his pictures are in the churches of his native city, amongst which, the most esteemed are the Decollation of St. John, and St. Teresa; and at Bologna, the Descent of the Holy Ghost, and a picture of St. Cecilia: died 1694.

PESARO (Niccolo Trometto), called Niccolo da, born at Pesaro; visited Rome during the Pontificate of Pope Gregory XIII.; became a scholar of Federigo Zuccaro, and a successful follower of his style; many of his works are in the public edifices at Rome, amongst which the most esteemed are the Nativity; a San Francesco a Ripa, with two laterals of St. Niccolo and St. Antonio; and the Circumcision; but his most celebrated performance, represents the Last Supper. At Pesaro his last works are extremely inferior

to his earlier productions: died about 1615, during the pontificate of Paul V., aged 70.

PESARO (Simone da)—See CANTARINI.

PESCIA (Mariano da), born at Pescia about 1525 (the family name was Gratia dei), was a disciple of Ridolfo Corradi, called Il Ghirlandaio, and assisted that master in several of his works: he gave uncommon proof of his ability as an historical painter, by a picture he painted for La Capella della Signorio, in the Palazzo Vecchio, at Florence, where he died, 1550.

PESELLO (Pesello), born at Florence, 1404; a scholar of Andrea Castagna; painted history, both in oil and in fresco, in the style of his instructor, and there are several of his works in the churches and public edifices at Florence, the most esteemed of which is the Adoration of the Magi; but his principal talent was in figuring animals, in which he surpassed every artist of his time, and is said to have kept a collection of wild beasts, and other curiosities, for the purpose of painting from nature: died 1481.

PESELLO (Francesco), called Pesellino, son and disciple of the foregoing, born at Florence, 1426; gave proof of uncommon abilities in a series of frescoes, representing the lives of SS. Cosmo and SS. Antonio e Francesco, when he died in 1477, aged 31.

PESENTI (Francis, or Vincent), of Sabioneta, a fortress in Cremona, is supposed to have been a scholar of John Baptist Trotti, called Cavaliere Malosso. He painted with good taste and facility: flourished about 1570.

PESNE (Anthony), born in Paris, 1710; was instructed in design by his father, an eminent engraver, and afterwards studied under Charles de la Fosse; then visited Italy for improvement, and on travelling to Germany was appointed painter to Fre-

derick the Great. In historical composition he was tolerably good, but excelled in family portraits. Lord Orford says he painted portraits of the Royal Family in a tawdry style : died 1770.

PETERS (Gerard), born at Amsterdam, 1580 ; received his first instruction from an eminent glass painter named Jacques Lenards, and by his advice became a disciple of Cornelius Cornelisz, under whom he studied five years, and then visited Rome for improvement, and on returning to Holland, distinguished himself as one of the ablest artists of his time ; but he is more celebrated as a painter of gallant assemblies and conversations, which he composed in an agreeable style, and finished with great neatness and delicacy. No artist in the Netherlands was equal to him in designing the naked, and giving to his figures an air of elegance and grace. He also painted portraits with considerable success, small size, and highly finished.

PETERS (Francis Lucas), born at Mechlin, 1606 ; was the son of an obscure painter, from whom he learned the elements of design, and afterwards became a pupil of Gerard Seghers ; but he abandoned historical painting to devote himself to landscape, which he painted in a pleasing style, decorated with small figures, correctly drawn, and touched with neatness and spirit : died 1654.

PETERS (Bonaventura), born at Antwerp, 1614 ; master unknown ; distinguished himself as the most celebrated painter of marines, and sea-storms, of the times in which he lived. His pictures of tempests and hurricanes are faithful and impressive representations of the horrors of shipwreck—the lowering sky, the awful and terrific agitation of the waters, the lightning glare, the alarm of the mariners, and the vessels dashed to pieces on a craggy shore, or swallowed up in the surrounding deep, are depicted with an awful fidelity, and

prove that he must have frequently witnessed those disastrous scenes. He was not less successful in his calms, with fishing-boats at anchor, or views of the Scheldt, with vessels sailing under an easy breeze, in which he exhibited a freshness of atmosphere and a purity of colouring that is admirable. His best works are held in the highest estimation ; and if not so in England, it is because inferior productions are continually attributed to him : died 1652.

PETERS (William), born in England, was a student in Exeter College, in 1788, previous to which he had studied painting, but on taking orders relinquished the pencil, except as an amateur. His subjects were histories and portraits ; amongst the latter of which was a whole-length portrait of George IV., when Prince of Wales ; and of the former, there is a fine picture of the Soul of an Infant carried to Heaven by Angels ; several of his historical subjects have been engraved : died 1814.

PETERS (John), brother and scholar of Bonaventura, born at Antwerp, 1625 ; painted similar subjects to those of his brother, but in general very inferior to him. He sometimes painted combats at sea, in which he shewed great ingenuity in composition, and his small figures are correctly and spiritedly drawn : though his colouring is clear and transparent, and his penciling delicate and neat, he is very unequal to his brother in grandeur of effect, and in his judicious management of the chiaro-oscuro : died 1677.

PETERZANO (Simone), born at Venice ; a pupil of Titian, painted history for the churches ; one of which, the *Pieta*, is thus signed, *Titiani Discipulus*, 1570. There are some frescoes by him of the life of St. Paul ; at Milan there is also a fine picture of the Assumption.

PETHER (Abraham), born at Chichester in 1756 ; was instructed at an early age by George Smith, and

attained great celebrity as a landscape painter, particularly in moonlight pieces, which he painted with surprising effect; in his day pictures his scenery is pleasing and luxuriant, his colouring and his distances are remarkably tender and sweet, but there appears to be a want of judgment in the distribution of light and shade. As he did not often resort to nature for his materials, his forms are frequently repeated, and exhibit the characteristics of a mannerist: died 1812.

PETHER (William), also of Chichester; painted the portraits of the three Smiths of Chichester: he is said also to have painted landscapes, but we have no further account of his works.

PETITOT (John), the Elder, born at Genoa, 1607, was a distinguished enameller and miniature painter; his portraits in miniature are carried to a perfection that may be said to be unexampled: he visited Italy, and painted in conjunction with Bordier, his brother-in-law; Petitot painting the heads and hands, and Bordier, the hair and backgrounds. He painted the portrait of Charles I. and the royal family several times; and copied several pictures after Vandyck, which are considered his finest productions: the beautiful whole-length portrait of the Countess of Southampton, 9½ by 5½, painted from the original in oil by Vandyck, is considered one of the most capital works in enamel that exists. He went to France, and was introduced by Charles II. to Louis XIV. whose portrait he painted several times; also Maria Anne of Austria, his mother, and Maria Theresa his queen several times; he afterwards went to Geneva, and from thence to Vervay, where he died 1691. Petitot may be called the inventor of painting in enamel. Bordier, who remained in England after Petitot left, was employed by the Parliament to paint a picture of the battle of Naseby, which

they presented to Fairfax, their victorious General; this is the only work that can with certainty be allotted to Bordier alone. He usually enamelled on gold and silver plates, and very rarely on copper: died 1691.

PETITOT (John), the Younger, son of the above, by whom he was instructed in enamelling; settled in London, where he exercised his art with considerable success. His works, although inferior to his father, possess great merit.

PETRAZZI (Astolfo), born at Sienna, scholar of Francesco Vanni; painted some pictures for the public edifices and for private collections, which were justly esteemed. In one of his principal works, the Communion of St. Jerome, he exhibits something of the style of the Caracci. He excelled in painting children, which he introduced very happily into his emblematical subjects; such are his Four Seasons in the Villa Chigi, which are admired for the playfulness and ingenuity of the groups: died 1665.

PETRI (Dominic), of Arezzo, a disciple of Abate Don Bartolomeo della Gata, is celebrated for the many works he executed in his own country; he also painted miniatures in a neat and effective manner: died in 1461. *Vasari*, in his *Vita di Don Bartolomeo Miniatore*, tom 1. p. 356.

PETRINI (Bartolomeo), of Perugia, a painter, of whose works we have no account. Leon Pascoli, in his *Vita dei Pittori Perugini*, p. 242, says that he died at the age of 21, in the year 1664.

PEUTEMAN (Peter), born at Rotterdam, 1650; excelled in painting objects of still life, allegorical or emblematical allusions to our mortality, and the shortness and misery of human life, such as skeletons or human skulls, surrounded by gems, vases, books, musical instruments, &c. which he represented with the utmost precision, and which please the eye by the beauty of his finishing, and



his judicious management of the chiaro-oscuro: died 1692.

PEYRONNEAU, a French painter in crayons; came to England, about 1760, and exhibited four portraits, inferior to the productions of Mr. Cotes, but not without merit: he was living in Paris in 1783.

PFEIFFER (F. J.), a painter and engraver, born at Aix-la-Chapelle in 1741; lived a long time at Amsterdam, whence he removed to Brussels, where he died in 1807.

PFEIFFER (F. J. jun.), son and pupil of F. J. Pfeiffer, born at Liège, 1778, died at Ferburg in Gueldres, 1835; painted decorations very skilfully, and was employed at the grand theatre at Amsterdam; he also painted many scenic decorations in the style of Peter de Paris, but more exact than that painter: he exhibited some capital pictures which gave evidence of great talent.

PFENNINGER (Henry), born at Zurich, 1749, a scholar of Balthasar Bullinger; visited Dresden, and by studying the best masters, particularly Vandyck and Rembrandt, who were his models, he became a reputable painter of portraits, in which he was much employed: died about 1809.

PIAGGIA (Teramo), born in the Genoese State; was a disciple of Lodovico Brea, and in conjunction with Antonio Semini; painted several works for the churches at Genoa, of which one of the most esteemed was the Martyrdom of St. Andrew, which somewhat resembles the style of Brea, but is more modernized and embellished, and more easy and flowing in design; the airs of the heads are expressive, and the colouring harmonious: flourished about 1547.

PIANORO—See MORELLI.

PIATI (Santo), a Venetian painter; studied under Diamantini, but being resolved to make a manner of his own, he applied himself indefatigably to the study of nature, and covered his

canvas with learned histories, with beautiful spots and strong contrasts. He studied the Belles Lettres and history, the more properly to represent what he painted, from which knowledge resulted the greater beauty of his works: he lived in his own country.

PIATTA (Francesco), a Swiss, born in the Valteline, 1650; master unknown; painted a number of altarpieces and pictures for the churches and galleries of the neighbourhood, amongst which, a picture of Cleopatra is highly commended by Fuseli.

PIAZZA (Calisto), born at Lodi, flourished from 1524 to 1556; was one of the most successful followers of Titian, as is manifest from his fine picture of the Assumption of the Virgin. At Lodi he painted three chapels in fresco, in one of which he represented the Mysteries of the Passion; in another, the Life of St. John the Baptist, and in the third, the Life of the Virgin, which for some time were considered to be by Titian himself; he sometimes imitated the style of Giorgione, as appears from his picture of the Virgin and Infant, surrounded by several Saints, in the church of St. Clemente, at Brescia. His Marriage of Cana bears the date 1546; and his two large pictures representing the Adoration of the Magi, and the Baptism of St. John, are signed Calixtus Laudensis, 1556.

PIAZZA (Paolo), called Padre Cosimo, born in the Venetian territory, 1557; was a scholar of the younger Palma, whose style he did not imitate, but formed one of his own, which, though not distinguished by great vigour or energy, was pleasing and agreeable. He visited Rome in the pontificate of Paul V., and executed several considerable works for the churches and public edifices, particularly a Deposition from the Cross, and the history of Antony and Cleopatra: died 1621.

PIAZZA (Cavaliere Andrea), nephew of Paolo; studied under his uncle,

whom he accompanied to Rome, and on his return to Venice, painted a large picture of the Marriage of Cana, which is considered by Lanzi, his most celebrated work : died 1670.

**PIAZETTA** (Giovanni Battista), born at Venice, 1682, son of a sculptor in wood ; is said to have studied under Molinari, and in his first style was distinguished by a clear and brilliant tone of colouring ; but on visiting Bologna, he was so struck with the works of Guercino, that he adopted the vigorous opposition of light and shadow, and the boldness of relief which characterize the works of that celebrated master, in which he was not entirely unsuccessful, but his drawing is mannered and incorrect, and the tones of his colouring false and discordant. One of his best pictures is the Decollation of St. John the Baptist, at Padua : died 1754.

**PICCONI** (Matteo), an Italian painter, born at Ancona, about 1630 ; painted historical subjects, but is chiefly known as an engraver.

**PICCOLA** (Nicholas la), born in Cortona, 1730 : is celebrated as a painter of figures in the ancient style. In Rome there are, by his hand, the four Angels that represented the Teachers of Holy Church ; he likewise painted one of the smaller cupolas in St. Peter in the Vatican, and many subjects in the villa of the Cardinal Albani ; he painted also the picture of St. Bernard Tolomei, in Sta. Catharine of the Sanese ; and that of St. Bonaventura and St. Andrew Conti, in the church of the Holy Apostles. He lived in Rome in 1778.

**PIELLA** (Francesco Antonio), born at Bologna, 1661 ; died 1719 : is said to have excelled in landscapes and views of sea-ports, but we have no account of his manner.

**PIEMONT** (Nicholas), born at Amsterdam, 1659 ; passed some time under Martin Zaagmolen, an obscure artist, and afterwards became a

scholar of Nicholas Molenaer. He visited Italy, and improved his talents for landscape painting by designing some of the beautiful views of that country, and on returning to Holland painted some views in Italy, which established his reputation there. His landscapes bear a strong resemblance to the works of John Both, and although not equal to those of Both, are still deservedly admired : died 1709.

**PIERCE** (Edward), an English artist, flourished in the reign of Charles I. and II. ; was eminent as a painter of history and landscape, and also excelled in architectural and perspective views. Few of his works are now remaining, the far greater part, which consisted of altar-pieces and ceilings of churches, having been destroyed by the Great Fire of London in 1666.

**PIERI** (Stefano), born in Florence, studied under Battista Naldini ; he visited Rome in the pontificate of Clement VIII., and painted some pictures of the Apostles, and the Annunciation, for the church of St. Prassede ; also the Assumption of the Virgin, for the church of St. Maria in Via ; and the Sacrifice of Isaac, one of his best works, for the Palazzo Pitti.

**PIERINO** (Edward), a Veronese ; after having studied under various masters in his country, went to Bologna to perfect himself, and upon his return home painted in public and in private, in fresco and in oil, in a spirited manner, but somewhat whimsical in the designs.

**PIERRE** (John Baptist Maria), born at Paris, 1715 ; went to Rome, and studied some years, and on his return to Paris distinguished himself as a painter of history. He painted an admirable picture of St. Nicholas and St. Francis for the church of St. Sulpice, which has been engraved : died 1789.

PIERSON (Christopher), born at the Hague, 1631; became a scholar of Bartolomeo Meyburg, with whom he went to Germany, and on his return to Holland established himself as a painter of history and portraits. He visited the Swedish camp, and was engaged by General Wrangel to paint his portrait; but notwithstanding the reputation he had acquired, the encouragement given to the pictures of Leemens, a painter of dead game, guns, powder-horns, pouches, &c., induced him to adopt similar subjects, in which he not only surpassed Leemens, but has scarcely ever been equalled. He usually represented those objects on a white ground in a manner approaching to illusion: died 1714.

PIETERS (Peter), born at Haerlem, 1541; studied under Peter Aertsen, called Peter the Long, and became a reputable portrait painter. He had two brothers, Arnold and Dirck, who also excelled in that branch of the profession. Peter died in 1603; Arnold in 1614; and Dirck in 1662.

PIETERS (John), born at Antwerp, 1667; a scholar of Peter Eyckens, an historical painter of some eminence; came to England in 1685; but finding no employment as an historical painter, he offered his services to Sir Godfrey Kneller, who employed him to paint the draperies and backgrounds of his portraits. He excelled in copying the works of Rubens: died 1727.

PIETRI (Pietro da), born at Rome, 1663; studied successively under Ghezzi Massarotti and Carlo Maratti, and painted history in the style of the latter, to which he united the taste of Pietro da Cortona. His design was good, and his figures had a graceful air; but he was somewhat deficient in colouring. He was also an excellent copyist of the works of Raffaele and other great masters; he painted both in oil and in fresco: died 1716.

PIETRO (Alvaro di), a Portuguese.

*Vasari*, in speaking of him in the *Vita di Taddeo Bartoli*, calls him that excellent painter, and says he lived in 1450.

PIEVE (Papino della), a scholar of Nicholas Soggi, did himself and his country great honour by his paintings: he flourished about 1540. *Vasari*, par. 1. lib. 1. p. 391.

PIGNONE (Simone), born at Florence, 1614; studied first under Domenico Cresti, called Passignano, and afterwards under Francesco Furini, of whom he was the most distinguished disciple and imitator. He afterwards visited Venice, and improved his style of colouring by studying the works of Titian and Tintoretto. On his return to Florence he painted several pictures for the churches, the most admired of which are, St. Michael discomfiting the Evil Spirit; and St. Luigi distributing his wealth to the Poor. He also excelled in painting subjects of the fable, which he sometimes treated with an unwarrantable licentiousness, and in his colouring resembles Guido: died 1698.

PILES (Roger de), born at Clameci in France, 1635; painted portraits with some reputation, but is better known as an author than as an artist. His most successful portraits were those of Boileau and Madame Dacier, which he designed and coloured in the style of Rubens, his favourite model. His *Lives of the Painters*, and other works on the art, are well known: died 1709.

PILLEMENT (John), born in France, resided in London about the year 1760; painted a few pictures of landscapes and fancy subjects, and coloured in a theatrical and gaudy style; but his chief employment was in making drawings of similar subjects, which were finished with great neatness and labour.

PILOTTO (Girolamo), born at Venice; was a scholar of the younger Palma, and a faithful follower of his

style. One of his most admired performances is a picture of St. Biagio at Rome; but his best work is a large picture in the ducal palace at Venice, representing the ceremony of the Marriage of the Adriatic by the Doge: flourished about 1590.

PILSON (Francis), born at Ghent, 1676; is said to have studied painting under Robert Van Audenarde, but we have no account of his works or style.

PINACCI (Joseph), born in Sienna, 1642; studied first under Livio Mehus, and afterwards under James Cortesi; he then passed to Rome, where he turned his hand to portrait painting, and painted that of the Marquis del Carpio (afterwards Viceroy of Naples), which is engraved; he was then sent in quality of one of his gentlemen to his Serene Highness the Duke of Tuscany, where he painted battles and portraits. He returned to Naples till the death of the Viceroy, then went to Florence, under the protection of the Grand Duke, and painted many works. Amongst other gifts of Pinacci was that of restoring spoiled paintings: he had also many secrets for making varnishes and colours, and everything necessary for the art. His first wife, Eleanor, painted flowers, fruit, kitchens with their utensils, and other subjects, in great perfection.

PINAGIER (Thomas), born in Paris, 1616; died 1653: is said to have been a reputable landscape painter, but we have no account of his works.

PINAS (John), born at Haerlem, 1597; master unknown; travelled to Italy with Peter Lastman, where he studied some years, and on his return to Holland distinguished himself as a painter of history and portraits. Of his historical works, one of his most esteemed is a picture of Joseph and his Brethren, which is said to possess considerable merit. His style of colouring was strong, and rather too

much inclining to the deep brown or blackish tint. Some imagine that Rembrandt took his style from Pinas: died 1660.

PINAS (Jacob), brother of the above, born at Haerlem, 1601; studied under and imitated the style of his brother; and although not equal to those of John, his pictures possess considerable merit, particularly his landscapes: died 1659.

PINE (Robert Edge), born in London, about 1742; master unknown; gained the prize in 1760, and in 1762 for the best historical design—the Siege of Calais; he afterwards practised as a portrait painter, and painted a whole-length of Dr. Oswald, Bishop of Raphoe, and was considered a respectable colourist. In 1782 he exhibited a series of pictures of Scenes from Shakspeare: died in America, 1790.

PINEDA (Antonio Perez de), born in Seville, about 1640; was a disciple of Murillo, whose style he followed with considerable success. Several of his works are in the churches and convents at Seville: died about 1710.

PINELLA (Antonia). This lady, born at Bologna, was instructed by Lodovico Caracci, to whose style she adhered, and painted some pictures for the churches; amongst others, the Guardian Angel, in St. Tommasio; and St. Philip and St. James, in the church dedicated to those saints; but her most celebrated performance is her picture of St. John the Evangelist, painted from a design of Lodovico Caracci: died 1640.

PINO (Marco da), born at Sienna, 1520; studied first under Beccafumi, called Mecherino, and afterwards under Daniello da Volterra, and is also said to have profited by the lessons of M. A. Buonarrotti. He painted some pictures for the churches at Rome, of which one of the most esteemed was a dead Christ, with the Virgin and St. John; but it was at Naples where he established his fame by decorating the

principal churches with some of his finest works, the most celebrated of which are, the Deposition from the Cross; the Annunciation; the Assumption of the Virgin; and the Adoration of the Magi, the first of which he considered his best performance: died 1587.

**PINTURRICCHIO** (Bernardino), born at Perugia, 1454; was a scholar of Pietro Perugino, whom he assisted in many of his principal works, both at Rome and Perugia, for which Raffaello is supposed to have designed and prepared the cartoons. He is expressive in the airs of his heads, graceful in his attitudes, and magnificent in his architecture, though somewhat dry in design, and tawdry in his style of gilding, and in his ornaments and draperies. In his picture of St. Lorenzo is a figure of the Infant John the Baptist, which is supposed by some to have been designed by Raffaello: died 1513.

**PINZONI** (Nicholas), a French painter; painted one of the side pictures of the high altar of the French church at St. Lewis in Rome, in competition with Giminiani: he flourished about 1680. *Abate Titi*, p. 127.

**PIO** (Giovanni)—See **BONATTI**.

**PIOLA** (Pellegro), born at Genoa, 1617; master not stated. A Madonna painted by him, in the collection of the Marchese Brignole, was judged by Franceschini to have been painted by Andrea del Sarto; and his picture of St. Elogia, in one of the churches at Genoa, was mistaken by Mengs for a work of Lodovico Carracci: died 1640.

**PIOLA** (Domenico), younger brother of Pellegro, born at Genoa, 1628; received his first instructions from his brother, and after his death from Giovanni Domenico Capellini. He emulated the style of Pietro da Cortona in the lustre of his colouring and splendour of his compositions, and was particularly happy in his representation of children, which he de-

signed from the casts of Fiammingo. In conjunction with Valerio Castelli he executed some works for the public edifices in Genoa, and for some time attached himself to the style of that master. One of his most esteemed works is the Miracle of St. Peter at the Gate of the Temple, which is not degraded by its vicinity to an admirable picture by Guercino: died 1703.

**PIOMBO** (Francis Sebastiano del), called by *Vasari* Sebastiano Veneziano, born at Venice, 1485; was first a disciple of Giovanni Bellini, and afterwards of Giorgione, whose style he preferred, and was the most successful imitator of the harmony of his tones, and the breadth of his chiaro-oscuro. He first distinguished himself as a portrait painter, to which his powers were peculiarly adapted: they are boldly designed, full of character, heads and hands admirably drawn, with an exquisite tone of colouring, and extraordinary relief. His portrait of Giulia Gonzaga, the favourite mistress of Cardinal Hipolito da Medici, was called a divine performance; he also painted the portrait of Aretin the Satirist, and Clement VIII. His first historical picture, which established his reputation, was an altar-piece at Venice, which so nearly approached the rich and harmonious colouring of Giorgione, that it was for some time supposed to be the work of that master. At Rome, having discovered his inferiority in design, he endeavoured to remedy the defect by studying the antique, and by the instruction of M. A. Buonarrotti, who furnished him with the designs for the Pieta at Viterbo; and in the Transfiguration and Flagellation, at Rome, the extraordinary beauty of the colouring, and the grandeur of Michael Angelo's composition and design, excited universal surprise and applause. He also painted an altar-piece of the Raising of Lazarus, for the cathedral of Narbonne, in which he was again assisted

by Buonarroti, by whom it was composed and designed, this picture is now in the National Gallery, of which it is considered one of the most important ornaments. After the death of Raffaele he was considered the most distinguished artist at Rome: died 1547.

PIPER (Francis Le), born about 1698, son of a Kentish gentleman of Flemish extraction; usually painted humorous and comical subjects, chiefly black and white. Most of his performances were produced over the bottle; and the Mitre Tavern at Stocks Market, or the Bell at Westminster, to which places he resorted, were adorned by the productions of this jovial artist, among which were a Constable, with his myrmidons in ludicrous postures. He delighted in sketching ugly faces, and some of his pictures there represented a Jesuit, a Quaker, and other religious sects; he also painted landscapes in water colours: died 1740.

PIPPO (Giulio)—See ROMANO.

PISANELLI (Lorenzo), a Bolognese, disciple of Cesar Baglioni; painted with freedom, and drew with inimitable neatness, and understood the rules of architecture perfectly.

PISANELLO—See SPISANO.

PISANELLO (Vittore), born at St. Vito, in the Veronese territory; painted history for the churches, the greater part of which have perished; some small pictures yet remain at Perugia representing the life of St. Bernardino, very highly finished, but crude in the colouring, the figures stiffly designed and too long: the date of his birth is uncertain; lived about 1480.

PISBOLICA (James), a Venetian, painted in the church of Sta. Maria Maggiore, in Venice, an altar-piece of Christ supported by Angels, with the Virgin and the Apostles beneath. He is recorded by *Vasari, nella Vita del Sansovino*, tom. 3. par. 2. p. 250.

PISTOJA (Leonardo da), whose real name was Grazia, born at Pistoia,

was a scholar of Giovanni Francesco Penni, a distinguished disciple of Raffaele; he painted history and portraits with considerable success, but particularly excelled in the latter: his works are chiefly at Rome, Naples, and Lucca.

PISTOJA (Gerino), scholar of Peter Perugino, is quoted by *Vasari*, p. 419. He lived in 1520.

PISTOJESE (Fra Paolo), born at Pistoia, was a favourite disciple of Fra Bartolomeo di St. Marco, and painted several pictures for the churches of St. Domenico at Pistoia from his designs, as well as others of his own composition: he flourished about 1520.

PITLOO (Anthony Sminck), born at Arnheim, 1791; received lessons in design from H. S. Van Ameron. In 1808, the King Louis Bonaparte sent him to Paris to study painting, he began with history, but abandoned it to study landscape; he departed for Rome, and in 1816 he sent from that city two pictures to the exhibition at Amsterdam, one representing a view of Rome, the other, the famous Campo Vaccino; those two works were generally esteemed. About that time he formed a friendship with a Russian prince then at Rome, who engaged him to accompany him in an artistic voyage that he proposed to make to Naples and Sicily; in 1819, he established himself at Rome, and was afterwards named Director of the Academy of Fine Arts at Naples, and died in that city in 1837.

PITTONI (Giovanni Battista), born at Vincenza, 1690; received his first instructions from his uncle, Francesco Pittoni; afterwards studied the works of the best masters of the Venetian school, and became an excellent colourist; though his forms are not distinguished by elegance, his drawing is tolerably correct, and his composition abundant and ingenious; his figures are generally smaller than life, and he was less successful when he attempted on a larger scale; two of

his finest pictures, the Martyrdom of St. Thomas and the Multiplication of the Loaves and Fishes are in the churches at Venice : died 1767.

PIZZOLI (Giovacchino), born in Bologna, 1652 ; was a scholar of Michael Angelo Colonna, his paintings in France, as well as in his own country, obtained for him a creditable character as an artist.

PLAAS (David Vander), born at Amsterdam, 1647 ; resided some years at Venice, where the works of Titian were particularly the objects of his attention, especially his portraits, and on his return to Holland, was extensively employed as a portrait painter, and painted many of the most distinguished personages of his time, amongst which was a fine portrait of Admiral Van Tromp, the head and hands admirably drawn ; his colouring partakes of the vigour of Rembrandt, and the truth of Titian : died 1704.

PLAAS (Peter Vander), born in Holland about 1570 ; resided several years at Brussels, where he was reputed an eminent painter of history ; several of his works are in the public places of that city : died 1626.

PLACE (Francis), born at Dimsdale, near Durham, practised the art of painting for his amusement, and at his decease in 1728 his widow disposed of his works, amongst which was an admirable picture of fowls, others of flowers and fish, and some unfinished pictures ; he excelled in those subjects.

PLACES—See DESPLACES.

PLATTENBERG or PLATTEN (Matthew Van), born at Antwerp, 1600 ; visited Italy, and at Florence, in conjunction with his countryman, James Asselyn, called Crabetje, he painted several storms and calms by sea and by land, the latter of which were greatly admired ; went to Paris, and met with sufficient encouragement to induce him to remain some time, and whilst there Frenchified his name into that of Platte Montagne, with which

he sometimes signed his pictures, and sometimes Montagne only ; his landscapes are highly finished, and exhibit very pleasing scenery.

PLATTENBERG (Nicholas Van), son of Matthew, born at Paris, 1631 ; studied under P. de Champagne, and his principal works as a painter are in the churches of that city ; he was also a reputable portrait painter : died 1706.

PLAUTILLA, a nun and abbess of the convent of Sta. Catherine of Sienna, in Florence ; began by copying designs and colouring from the great masters, and became excellent in that and in miniatures ; she afterwards executed a great number of pictures on sacred subjects from her own designs, many of which are in the churches and private houses in Florence. *Vasari*, p. 3. lib. 1. p. 178.

PLOEGSMA (Thierry James), born at Leuwarde in 1769, was a pupil of John Verrier ; in 1784 he painted the portraits of his parents, with a natural touch, good colouring, and admirable chiaro-oscuro, and though very young, he continued to paint numerous portraits ; in 1784, he finished that of Mr. Verrier, a portrait that excited unanimous praise : this young artist, whose progress was so rapid, died in 1791, aged 22, leaving a great number of copies, and some pictures of which the subjects were from scenes in private life.

PLOOS (Cornelius Van Amstel)—See AMSTEL.

PLOTT (John), born at Winchester, 1732 ; was a pupil of Wilson, the celebrated landscape painter, but possessing little inclination or genius for that branch of the art ; he studied portrait painting under Nathaniel Hone, and afterwards turned his attention to miniature in enamel and water colours, and occasionally painted in oil ; he also studied natural history, and executed some drawings in water colours in that branch, and is said to have

painted and etched his own portrait : died 1803.

**PLUCKS** (John Anthony Augustin), a painter of portraits in miniature, born at Courtray in 1792 ; at an early age came with his parents to Amsterdam, where he died in 1837 ; he left many portraits and good coloured designs in miniature.

**PLUMIER** (—), was an historical painter of some genius, but the naked part of his pictures are incorrectly drawn.

**Po** (Pietro del), born at Palermo, 1610 ; studied under Domenichino at Naples, afterwards visited Rome, and painted, amongst other works, a picture of St. Leone for one of the churches there, but was more successful in easel size pictures than in those of large dimensions : died 1692.

**Po** (Teresa del), daughter of Pietro, is said to have painted both in oil and miniature, but we have no further account of her works.

**Po** (Giacomo del), son of Pietro, born at Rome, 1654 ; was first instructed by his father, and afterwards by N. Poussin : was chiefly occupied in ornamenting the saloons and mansions of the nobility, with emblematical and allegorical subjects : his talents are seen to most advantage in his frescoes, in the gallery of the Marchese di Genzano, and in the palace of the Principe di Avellino, at Naples : died 1726.

**POCETTI**—See **BARBATELLI**.

**PODESTA** (Andrea), born at Genoa, about 1620 ; went to Rome and studied under Giovanni Andrea Ferrari, but it does not appear that he reached any celebrity as a painter.

**POEL** (Vander), is not mentioned by any writer on the art, except Bryan : though his pictures are frequently met with, and possess considerable merit ; he was born in Holland, and from the dates on his pictures, which usually represent conflagrations and buildings on fire,

flourished about 1660 ; his pencil is free and firm, colouring vigorous ; and he was well acquainted with the principles of *chiaro-oscuro* ; he also painted landscapes, which he treated with equal success ; he usually introduced a pond of water, with ducks in the foreground ; rather too large in proportion to the rest of his accessories.

**POELEMBERG** (Cornelius), born at Utrecht, 1586 ; having received the principles of the art from Abraham Bloemart, travelled to Italy for improvement, and on his arrival at Rome, he first attached himself to the style of Adam Elsheimer, which he afterwards quitted to study the works of Raffaele. He adopted a style of painting small landscapes, distinguished by the suavity and delicacy of colouring, and an agreeable choice of scenery mixed with architecture, into which he introduced figures as remarkable for the neatness of pencil, and clearness of the carnations, as they are deficient in design. There is, however, a polished and seductive brilliancy in his finishing, which gratifies the generality of observers. Charles I. invited him to London, where he remained some time, and painted several pictures for the King and the nobility ; he frequently ornamented with his figures the architectural views of Steenwick, and the landscapes of Kierings. In King Charles' Catalogue, the portraits of his Majesty and of the children of the King of Bohemia, by Poelemborg, are mentioned ; and in that of James II. there are sixteen pictures by him. His works were held in the highest estimation, both in Rome and in England. John Vander Lis imitated him so closely, that his works are frequently taken for Poelemborg's : died 1660.

**POERSON** (Charles Francis), born at Paris, 1653 ; studied under his father, and afterwards under Noel Coypel, by whose instruction he proved a reputable painter in history and portraits. He was recommended to Louis XIV.,



whose portrait he painted, and succeeded so well, that he was honoured with the Order of St. Lazarus. He afterwards was employed on some historical subjects at the Hospital of the Invalids, which gave so little satisfaction, that they were ordered to be destroyed: died 1725.

POGGINO (Zanobi), a Florentine, scholar of John Anthony Sogliani, was in great esteem, and his works are still in much request; he copied many of them himself, taking pains in making them exactly alike, so that those he copied are in equal esteem with the originals. He flourished about the year 1630. *Baldinucci*, sec. 4. p. 285.

POINDRE (Jacques dé) born at Malines, 1527: studied under Marc Williams, and painted history and portraits, but was most distinguished in the latter: died 1570.

POLA (Henry), a painter of history; is supposed to have lived in the seventeenth and eighteenth centuries; he painted large canvases to ornament chambers, but possessed of little merit.

POLARINI (Paolo), of Milan; painted in the private chapel of St. Thomas del Mercato, the Holy Annunciation.

POLIDORE—See GLAUBER.

POLIDORO (da Caravaggio)—See CARAVAGGIO.

POLIDORO (Veneziano), born at Venice, 1515: was one of the numerous scholars of Titian, but never attained any celebrity as a painter; his pictures in the public edifices at Venice do not raise his talents above mediocrity: died 1565.

POLLAJUOLO (Antonio and Pietro)—See PALLAJUOLO.

POLLINO (Cæsar), an excellent miniature painter on vellum, which he executed with great freedom, after the manner of Buonarrotti; he served several of the Pontiffs; and in Peru-

gia, his country, are to be seen many of his works.

POLO (Diego), the Elder, born at Burgos, 1560; studied at Madrid, under Patricio Caxes; and was a reputable painter of history; some of his works in the Escorial, and in the palace at Madrid, prove him to have been an excellent colourist, and a tolerably good designer: died 1600.

POLO (Diego), the Younger, born at Burgos, 1620; was a scholar of Antonio Lanchares; and acquired an admirable style by studying the works of Titian; he painted several pictures for the churches at Madrid, the most esteemed of which are the Baptism of Christ, and the Annunciation: died 1655.

POLVERINO (Romualdo), born at Naples, 1701; died 1731. Studied under Francesco Solimene, and became a reputable painter of history; died 1731.

POMERANCIA (Christofano)—See RONCALLI.

POMERANCIO (Nicolo and Antonio)—See CIRCIGNANO.

PONCHINO (Giovanni Battista), called Il Bozzato, born at Castelfranco, 1500; was a disciple of Titian, and a reputable painter of history; his picture of the Limbo, in the church of St. Liberale, at Castelfranco is superior to any work of art in that city; he also painted several altarpieces for the churches in Venice and Vicenza: died about 1570.

POND (Arthur), was an English painter of portraits, both in oil and crayons, and contributed largely to the encouragement of the Fine Arts: died 1758.

PONFRENI (John Baptist) a painter of the school of Benefial; executed various historical subjects, one of which may be seen in a chapel of the church of St. Gregory, in Monte Celio; he was director of the Mosaic works, in the Vatican, and lived in Rome in 1770.

PONSE (Joris), born at Dordrecht in 1723; a pupil of A. Schouman; painted flowers, fruit, and birds; his cabinet pictures excelled more in good finish than in agreeable composition. He died at Dordrecht, 1783.

PONT (Nicholas du), born at Brussels, 1660; died in that city in 1712; he was a painter of architecture and landscapes; the figures being inserted by Francis Bout. He painted, in conjunction with Bout, the perspective of a grand palace; this painting is in the museum at Ghent.

PONTE (Francesco da), the Elder, born at Vicenza, 1475, was the head of the family of the Bassans, and the founder of the school distinguished by their name. If not a disciple of Giovanni Bellini, he was in the early part of his life, one of the most precise followers of his style; such is his picture of St. Bartholomew in the Cathedral at Bassano, which displays much of the hard and laboured finish of Bellini; his style afterwards became less dry and Gothic, and his last works approached to the mellowness and freedom of the modern style, as is evident in the picture of the Holy Ghost in the church of the village of Oliero; a grand composition, rich and harmonious in colour, and with a fine expression in the heads: died 1530.

PONTE (Giacomo de), usually called Il Bassano; son of Francesco the Elder, born at Bassano, 1510; studied first under his father, and afterwards at Venice, under Bonifacio Veneziano, but his best improvement was derived from contemplating the works of Titian, and copying the designs of Parmegiano. By some he is supposed to have been a disciple of Titian, whose style he had adopted in his Flight into Egypt, and in his Nativity, two of his early productions, at which time he drew his figures larger than life; but this energy was not of long duration, and he eventually contracted his scale to a smaller proportion, and abandoned the dignity of history to familiarize his ideas to the meaner and

more domestic subjects, which afterwards occupied his pencil. His figures are commonly below the natural size, and without much vigour of appearance. He also distinguished himself as a portrait painter, in which he followed the style of Titian and Tintoretto, and painted some of the most celebrated persons of his time, among whom are Sebastiano, Venerio, Doge of Venice, Ariosto, Tasso, and others. The picturesque situation of his mansion on the fertile banks of the Brenta, surrounded with pasture and cattle, led him to paint from nature the objects which surrounded him, and he selected such subjects as admitted of the introduction of animals and rustic occupations, which he painted with a truth and simplicity that may truly be said to be his own. His Scripture pictures usually represent the animals going into the Ark; the history of Jacob; the Adoration of the Magi, Shepherds, and others of a similar kind. He also painted pastoral subjects, markets and fairs of cattle, farm yards, the pursuits of husbandry, &c. He had a large family, and his daughters generally sat to him for his queens; madonnas, magdalens, or peasant girls. His productions were multifarious, and are to be met with in every country, and in every collection; he painted for the Emperor Rodolphus II. the Twelve Months of the Year and the Four Seasons. Those of his historical pictures deserving of particular attention, are the Entombing of Christ, at Padua; the Nativity, now in the Gallery of the Louvre, in which the light emanating from the Infant produces a charming effect; the composition is chaste and studied, and the airs and attitudes of the Shepherds simple and natural. He was ignorant of perspective, and his draperies are often heavy and incongruous. His colouring is as harmonious, and as captivating as any of the great masters of his country. His heads without dignity or beauty, possess a charm which is peculiar to himself.

His limited acquaintance with the naked, obliged him to load his figures with draperies, which even in his historical paintings, are usually rather the habiliments of peasants, than characterized by the propriety of costume, and his want of precision in perspective, weakens the effect of his landscapes ; which, in other respects, are deserving of admiration. One of his most important historical works, is St. Roch interceding with the Virgin for the persons infected with the plague : died 1592.

PONTE (Francesco da), the Younger, son of Giacomo, brought up in the school of his father; went to Venice and was employed by the Government to decorate the public palace with a series of pictures, representing subjects from the history of the Republic. He painted several pictures for the churches of Venice, which, though less vigorous and harmonious in the colouring than those of Giacomo, are deservedly admired. One of his most esteemed works is a picture of St. Apollonio in the Church of St. Afra, at Brescia : died 1591.

PONTE (Giovanni Battista da), second son of Giacomo ; was chiefly employed in copying the works of his father, which he did with a precision that deceived the most experienced ; only one picture of his own composition is known, and that is an altar-piece in the church of St. Gallio : died 1613.

PONTE (Leandro da), third son of Giacomo, born at Bassano, 1558 ; was educated under his father, whose style he followed for some time. Until having painted some portraits at Venice, which were highly extolled, he confined himself almost entirely to that branch of the art. Amongst other distinguished personages, he painted a portrait of the Doge Grimani. His historical pictures most deserving of notice, are the Birth of the Virgin, at Venice ; and the Raising of Lazarus, now in the gallery of the Louvre : died 1623.

PONTE (Girolamo da), youngest son of Giacomo, born at Bassano, 1560 : copied the pictures of his father so perfectly, as to pass at that time, as they have frequently done since, for originals ; he also painted some from his own designs, amongst which is St. Barbara kneeling before the Virgin : died 1622.

PONTEAU (Michael), born at Liège, 1588 ; had Berlin Hoyoux for his first master ; he went when very young to Italy, and passed there the greatest part of his life. Almost all his works remain in that country, where he was only known under the name of Pontiani. The churches and convents of Liège and its environs, however, possess most of his paintings : died 1650.

PONTONS (Pablo), born in Valencia, 1606 : was a scholar of Pedro Orrente, a disciple of Bassano, whose style he followed ; his colouring bears the character of the Venetian school. In the church of Sta. Maria da Morella, are two pictures representing the Nativity, and the Adoration of the Magi. He was also a reputable painter of portraits : died 1670.

PONTORMO (Jacopo Carrucci da), born at Pontormo, in the Florentine State, 1493 ; was first a scholar of Leonardo da Vinci, and next of Pietro Cosimo, and Mariotto Albertinelli, and afterwards of Andrea del Sarto ; and painted equally well in fresco as in oil ; one of his first productions after leaving that school, was a picture of the Visitation of the Virgin to St. Elizabeth, which disputed the palm with many of the works of Andrea, and was painted equally well ; he was not less successful in his Holy Family, with St. John, and his picture of St. Augustine giving the Benediction ; a beautiful Choir of Angels. He was as famous for his portraits as for his historical subjects ; in general he designed and coloured entirely in the manner of Andrea del Sarto ; but he afterwards forsook the path he had trod with so much ability, and expe-

cuted works which were undisguisedly copies from the prints of Albert Durer. His last works were the Deluge, and the Last Judgment, which after occupying him eleven years, proved to be complete failures, and have since been obliterated: died 1556.

PONZONE (Matteo), a Venetian, and a scholar of Santo Peranda; was a painter of history; and surpassed his instructor in the delicacy of colouring; though inferior to him in the elegance of design. Some of his works are in the churches and public places at Venice.

POOL (Jurien), born at Amsterdam, 1666; distinguished himself as a portrait painter, and passed the early part of his life at the Court of the Elector Palatine; by whom his works were much esteemed: died 1745.

POOL (Rachel)—See RUYSCH.

POORT (Aldert James Vander), born at Dorcum, in 1771; was a pupil of H. W. Beckkerk, at Leuwarde; at the death of that master he returned to his native town, where he remained till 1800. He painted in a saloon some historical subjects which are esteemed as the works of his master; also some landscapes of great beauty, and perfectly finished. He afterwards abandoned the historic line to study nature more especially, and the works of the great masters, and made brilliant and rapid progress in those new studies. He died at Leuwarde in 1807, at the age of 36.

POORTER, born at Haerlem in 1636; was a tolerably good painter of history.

POORTER (William de), a Dutch painter of the 17th century; painted history with some merit, and especially inanimate objects. He painted the visit of the Queen of Sheba to Solomon.

POORTER (John Anthony de), a mediocre painter of Flanders; was Dean of the Fraternity of St. Luke, in Antwerp, in 1603. He painted in the style of Teniers.

POOST (Francis)—See POST.

POPLES (John), a painter and engraver, was born at Tournay about 1630. His paintings are extremely rare. He has left some engravings after the pictures of Rubens, and from the gallery of the Archduke at Brussels.

POPPI—See MORANDINI.

POR (Daniel de), of Parma; practised with the scholars of Correggio and Parmegiano, and formed a manner extremely pleasing to the admirers of painting. He went to Rome, and worked with Thaddeus Zuccherro, and other painters: his death is recorded in the archives of the Rotunda at Rome as happening about 1566. *Vasari* speaks of him in the *Vita di Taddeo Zuccaro*, par. 3. p. 180.

PORBUS (Peter), born at Gouda, 1510; painted history. In the great church of Gouda is a picture by him of St. Hubert; and another of the Crucifixion, in the church of Notre Dame; he painted several others for the churches and public edifices. He also painted portraits. His best portrait is that of the Duke of Alençon: died 1583.

PORBUS (Francis), the Elder, son of Peter, born at Bruges, 1540; was instructed first under his father, and then under Francis Floris; both of whom he eventually surpassed. He painted history, landscapes and animals, and was one of the most distinguished portrait painters of his time. One of his most esteemed works is the Adoration of the Magi. His landscapes were so exact, that every species of fruit and forest trees was easily distinguished. Though his productions partake somewhat of the dry, formal style, his colouring is clear and chaste, particularly in his portraits, which are full of life and character: died 1580.

PORBUS (Francis), the Younger, born at Antwerp, 1570; after receiving some instruction at home, he went to Paris, where he met with such

encouragement as a portrait painter that he settled there for life. He painted the portraits of the royal family and the most distinguished personages of the court; he also established his reputation as a painter of history by his Annunciation; Crucifixion; and a picture of St. Francis; but his most esteemed performance is the Last Supper, a grand and simple composition, the figures correctly designed, and colouring rich and harmonious. He also painted two pictures of the Minority and Majority of Louis XIV.; and one of Henry IV.: died 1622.

PORDENONE—See LICINIO.

PORETTANO (Peter Maria), a scholar of Caracci; painted in the parochial church of Santa Maria Madelina, the picture of St. Anthony Abate, about the year 1600. *Masini*, p. 637.

PORPORA (Paul), a Neapolitan painter, is mentioned in the Catalogue of Painters in Rome in the year 1656.

PORTA (Baccio Della), called Fra Bartolo di S. Marco, born near Florence, 1469; became a disciple of Cosimo Roselli at Florence, and passed some years with that master; then applied himself to a study of the works of Leonardo da Vinci, and by modeling and copying from the ancient basso-relievo acquired a breadth of light and shadow which is one of the most striking characteristics of his style. His first works were of a small size, and very highly finished: such are his two cabinet pictures in the Florentine Gallery, representing the Nativity and the Circumcision; but in his fresco of the Last Judgment he he evinced powers of a superior cast. His design approached to that of Raffaele in grace and grandeur, and he surpassed him in boldness of relief and in the richness of his colouring. His compositions usually represented the Virgin and the Infant, surrounded by Saints, and embellished with magnificent architecture and groups of angels or celestial choristers, composed and designed with elegance and taste; he

was charged by his rivals with being ignorant of the anatomy of the human body, which he disproved by his picture of St. Sebastian, so correctly designed and so perfectly formed, that the monks considered it too beautiful to be publicly exposed in their church. One of his most celebrated pictures represents the Virgin sitting on a throne, accompanied by St. Peter, St. Bartholomew, and other Saints, presiding at the mystical marriage of St. Catherine with the Infant Christ: died 1517.

PORTA (Guiseppe), called Salviati, born at Castel Nuovo in the Grafagnana, 1535; was placed in the school of Francesco Salviati, a Florentine painter, then residing at Rome, whom he accompanied to Venice, and having combined somewhat of the design of the Roman school with the Venetian colouring, he met with the most flattering encouragement. He painted history for the churches and other public edifices there. Amongst others the Sibyls; the Prophets; and the Cardinal Virtues; also the Dead Christ with the Marys; he also painted a picture of the Emperor Frederick I. doing homage to Alexander III.; and on returning to Venice, painted the Assumption and the Annunciation; also a Descent from the Cross, with the Virgin, Mary Magdalen, and St. John, which is considered one of his finest works. He is occasionally extravagant and strained in the delineations of the muscles. His colouring was often tender and harmonious, but towards the latter part of his life was occasionally languid and monotonous: died 1585.

PORTA (Andrea), born in Milan, 1656; studied the works of Legnani, and formed a style of colouring so vigorous and agreeable as to be universally admired: died 1714.

PORTA (Ferdinand), born 1690; painted history in the style of his father with great success; he died in 1744.

**PORTELLI** (Charles), of Valambrosa; a scholar of Rodolpho Ghirlandaio; painted a great many works and altarpieces in the city of Florence, and flourished about 1560. *Vasari*, par. 3. lib. 2. p. 29.

**PORTENGEN** (Lumen), a painter at Utrecht; was received into the college of painters in that city in 1638. He had already, in 1637, made a gift to the Academy of that city of a painting representing Venus asleep.

**PORTENGEN** (Peter), a painter at Utrecht; was part of the Society of Painters as a pupil of Paul Moreelsz. In 1838 he gave a picture to the hospital of that city, the subject was a Devotee prostrated before a Death's head; he painted also some landscapes in the manner of J. Both, his trees are touched in a very inferior style to those of that master.

**POSSENTI** (Benedetto), born at Bologna; was educated in the school of the Caracci, and excelled in painting landscapes, sea-ports, embarkations, and battle-pieces, which were held in considerable estimation: died 1656.

**POSSENTI** (Giovanni Pietro), son and scholar of Benedetto, born at Bologna, 1618; painted battles and attacks of cavalry, in which he not only surpassed his father, but was considered the ablest painter in his time of those subjects. He also painted history, and one of his most esteemed productions represents the Martyrdom of St. Lorenzo.

**POST** or **POOST** (Francis), born at Haerlem about 1620; was the son of John Post, a glass painter of some celebrity, under whom he is supposed to have studied. His ability having procured him the patronage of Prince Maurice, he accompanied him to the West Indies and South America, where he made numerous drawings of the most interesting views in that country, and on his return to Holland painted several large pictures for the palace of Ryksdorp. In his landscapes his plants, fruit, fishes and

animals are described with truth and nature, trees touched freely and loosely, and with a masterly pencil; foregrounds of landscape frequently too dark and verdure too green, skies clear, and distances remarkably blue; many of his landscapes are views of Surinam, and the dress of the natives, their sports and manners, are correctly delineated: died 1680.

**POSTHUMUS** (Gosling), a pupil of Otto de Boer; made in 1824, with his master, an artistic journey in France and in Italy; and shortly after his return, in 1832, this artist, who had promised a brilliant future, died at Dorcum, in the flower of his age.

**POT** (Henry), born at Haerlem about 1600; master unknown; was a reputable painter of history, and a distinguished portrait painter. Of the former, a picture representing Judith with the Head of Holofernes, is favourably spoken of, and the latter is evidenced by his portrait of the principal officers of the Society of Archers, in their Hall at Haerlem: died 1656.

**POTHEUK** (J.), a Dutchman; was a good portrait painter. He made in a picture, which obtained great success, the portraits of the regents or governors of the Pestilential Hospital at Leyden, in 1658.

**POTHOVEN** (Henry), born at Amsterdam in 1725; was a pupil of Philip Vandyck. He painted portraits and cabinet pictures, and particularly excelled in the accessories—the satin, the velvet, the cloth, the laces, the tapestries, &c. are perfectly imitated. In general he had a good touch and an agreeable colouring; he understood the naked figure, and therefore designed with great correctness. In 1791 he made the portrait of Professor Dav. Ruhnkenius. He also made great use of the graver, and often applied himself to it: he died at the Hague.

**POTMA** (James), born in Friesland about 1610; was a scholar of Wybrant

de Gheest, and an eminent painter of history, portraits, and landscapes, but was particularly so in the latter, and was much employed as such in the different courts of Germany: died 1684.

POTTER (Peter), father of the celebrated Paul Potter, born at Enkhuyzen, in Holland, about 1595, and painted landscapes with sacred subjects. One of which, representing St. Paul the Hermit in the Desert, attended by an Eagle, prove him to have possessed considerable merit.

POTTER (Paul); this admirable painter of animals, the son of the preceding artist, born at Enkhuyzen, 1625, was instructed in the art by his father: his landscapes are generally subordinate to his cattle, and seldom extend beyond a pasture, with the stump of a tree, a farm house, or a hovel; but they are represented with uncommon fidelity, and his animals are designed with a correctness that is beyond all praise; he chiefly excelled in painting cows, sheep, goats, &c. which he grouped in a most picturesque manner. A careless manner in the leafing of the trees, and a masterly ease and negligence in the skies and distances, combined with exquisite finishing of the animals, are the characteristics of his works. His pictures usually exhibit a brilliant effect of sunshine, and there is a lustrous glitter in his colouring which is peculiar to himself; his touch is firm and free, his pencil unusually full and flowing. Though his pictures are highly finished, he generally painted on a small scale; but there was formerly in the possession of the Prince of Orange, a picture of a herdsman and cattle, as large as life; his cabinet pictures are, however, preferable to those of a large size. His pictures are rare, and, irrespective of their merit, command high prices, on account of their scarcity: died 1654.

POTTEY (John), a painter of history and portraits, was born at Haerlem in 1615, according to one of his de-

signs, which bears the place and date of his birth. He went, in 1641, to England, from which time nothing has been said of him: his portrait, painted by himself, is still preserved.

POTUIL (Henry), is a painter little known, and of whom only one picture is mentioned in the catalogue of Hoet and Terwesten, it represents an animated conversation of peasants. It is said that he imitated with great art the manner of the celebrated Gerard Douw.

POTREBUS—See PORBUS.

POUSSIN (Nicholas), born at Andilly, in Normandy, 1594; was first placed under Quintin Varin in 1612, and afterwards under Ferdinand Elle, a Flemish portrait painter, then studied from the prints of the works of Raffaele and Giulio Romano, and from casts of the finest statues; some of his first essays in painting were the pictures in the church of the Capuchins at Blois, and some Bacchanalian subjects for the chateau at Chiverny; he afterwards painted six large pictures in distemper for the college of Jesuits; and his picture of the Death of the Virgin, for the church of Notre Dame. On visiting Rome, he copied several of the pictures of Titian, and thereby improved his taste; he afterwards became so much reduced in circumstances that he was under the necessity of disposing of his works at miserable prices, hardly more than the expense of his canvas and colours: he was subsequently engaged by Cardinal Barberini to paint for him the Death of Germanicus; and the taking of Jerusalem by the Emperor Titus; these productions having established his reputation, he was employed by the Cavaliere del Pozzo, for whom he painted his first series of the Seven Sacraments, with variations. He was next commissioned to paint an altar-piece for the chapel of St. Germain-en-Laye, where he produced his admirable labours of the Last Supper, and after that, he prepared the designs, and some of

the cartoons representing the labours of Hercules, for the Gallery of the Louvre, which he was engaged to decorate ; when he was assailed by the machinations of Vouet and his adherents, and even the landscape painter, Fouquieres, presumed to criticise his works, and to detract from his merit ; disgusted with these cabals, he quitted France, and returned to Rome, where he chiefly employed himself in painting pictures of an easel size, taken from fabulous or poetical history, and chiefly from Ovid ; and such was the moderate price that he asked for them, which he constantly marked on the back of the canvas, that he did not amass any considerable fortune. His first style was an imitation of the colouring of Titian, which he afterwards abandoned and adopted one less warm and more resembling the marble of the ancient statues than real flesh, but on the whole, as a colourist, was extremely unequal. In regarding his favourite pictures, representing subjects of the fable, or of Heathen mythology, the mind is carried back into antiquity ; and such was his veneration for the ancient statues and bas-reliefs, that he became as intimately acquainted with the rites and ceremonies of the ancients, as with those of his own time, and we are not less impressed with the beauty and grandeur of the scenery he displays in his landscapes, than with the dignified characteristics that distinguish his historical works. One of his best pictures, a Bacchanalian Triumph, is now in the National Gallery : died 1665.

POUSSIN (Gaspar Dughet), called Gaspar, born at Rome, 1613, was the brother-in-law and scholar of Nicholas Poussin, and under his guidance became one of the most celebrated painters of landscape that the art has produced. His first manner was dry and hard, but when he had seen some of Claude's landscapes, he adopted one more mellow and agreeable. So great was his facility, that

he is said to have sometimes finished a picture in a day. His landscapes represent the most interesting prospects in the vicinity of Rome, Tivoli, and Frascati : the gentle sloping of the mountains, their sides decked with the sequestered villa or the ruined castle, the immense Campania intersected with limpid lakes, or the murmuring waterfalls gushing through rifted rocks, sometimes viewed under the serene atmosphere, where the gentle breath of morning scarcely stirs the leaves, and sometimes with the evening sun, whose lengthening shadow from tower to tree augments the grandeur of the scene ; at other times we see it agitated by the most terrific convulsions of nature, the lowering tempest blackens all the sky,—the forked lightning rives the towering pine, or crumbles the mouldering turret,—the impetuous whirlwind, rushing from the hills, sweeps flocks, herds, and herdsmen from the plain, such are the admirable landscapes of Gaspar Poussin, several of which have been brought to this country ; and two of his finest, one of Abraham and Isaac, in a rich landscape ; the other, a Land Storm, are now in the National Gallery. His touch is firm and vigorous, and the foliage of each tree and plant bears the peculiar character of its species : his pictures are sometimes embellished with figures by Nicholas Poussin, usually representing some subject of history or the fable : died 1657.

POUSSIN (John Dughet), younger brother of Gaspar, born at Rome, about 1615 ; was taught the elements of design by Nicholas, but not succeeding as a painter, he devoted himself to engraving.

POZZI (Giovanni Battista), born at Milan ; went to Rome when young, and was employed by Sixtus V. in the Vatican, &c. ; and at the Sistine Chapel he painted the Visitation of the Virgin, and the Angel approaching to St. Joseph in his dream : died young.



**POZZI** (Stefano), born at Rome ; was first a scholar of Carlo Maratti, and afterwards studied under Agostino Masucci. Several of his works are in the public edifices at Rome ; in design he is grander than Masucci, and his colouring is more vigorous and chaste. He painted a picture of St. Gregorio, and an altar-piece representing the Death of Joseph : died 1768.

**Pozzo** (Andrea), born at Trent, 1642 ; his instructor, an artist of little ability, having employed him in imitating the works of the most distinguished artists of the Venetian school, he became an excellent colourist, and he also improved his style of design by studying the best works of art at Rome. He painted four pictures of the Life of our Saviour, in which he imitated the style of Rubens ; of his works in oil, one of the most esteemed is his picture of St. Francesco Borgia, but he was more eminent in fresco, in which he greatly distinguished himself. He excelled in portrait painting, and painted those of the Emperor Leopold and the Archduke Joseph, also his own portrait, which latter is in the Florentine Gallery : died 1709.

**Pozzo** (Isabella dal), born at Turin, where there is a picture representing the Virgin and Infant, with St. Biagio and other saints, signed with her name, and dated 1666, which, according to Lanzi, could be surpassed by few of her contemporaries in Turin.

**Pozzo** (Darius), a Veronese ; besides being a skilful painter himself, deserves to be remembered as having been the first master of the famous Claude Ridolfi : he flourished about 1590. *Pozzo ne' Pittori Veronese*, p. 154.

**POZZOSERRATO** (Lodovico), called da Trevigi, born in Flanders ; painted landscapes, and was a contemporary with Paul Bril, with whose works his pictures were often put in competition, and sometimes preferred ; he excelled in representing the rising and set-

ting of the sun, with a fine degradation of tint in his skies and distances ; he also painted land storms and tempests, with an uncommon grandeur of effect.

**PRADO** (Blas de), born in Toledo in 1497 ; studied under Alonzo Beruguete, and painted much in the style of Parmegiano. At Madrid he was favoured by Philip II., and entered into his service ; at the request of the King of Morocco he went into that country, where he stayed a considerable time, and gave great satisfaction to that monarch, for whom he painted the portraits of all the Sovereigns in Europe, and although that barbarous nation had no use nor genius for painting, and their customs forbade the faces of the princesses to be seen, he was permitted to paint the portrait of the daughter of the King, who was most splendidly dressed ; upon being ordered back to Spain, this precious gift was conveyed by him to Philip. Signor Anthony Vanelli possesses six pictures of singular beauty by this artist, and in the house of the Brothers of Mercy in Portugal is the Espousal of King Emanuel, well designed and painted by him : he died in 1557, aged 60.

**PRADO** (Galasso de), a Spanish painter ; was much pleased with, and followed the manner of Parmegiano, as may be seen in the painting of the Virgin and a number of saints, in the palace of the Constable Colonna, in Rome, not inferior to the works of that master.

**PRANDINO** (Octavius), is honourably mentioned by Caprioli as an excellent and ingenious painter in his *Storia di Brescia*, lib. 9. ; and but few in his day could be compared to him, he raised himself above Gentile da Fabbriano, and others who flourished in 1412. *Cozzandi*, p. 123.

**PRATO** (Francis dal), of Caravaggio, a painter, goldsmith, and worker in bronzes ; is mentioned by *Vasari*, par. 3. lib. 2. p. 94, for his works in

Florence, and by *Avaroldi*, p. 102, for the Marriage of the Virgin Mary with St. Joseph, painted by him in the church of St. Francis, in Brescia, in the year 1547.

PRATT (Matthew), born at Philadelphia; came to England in 1764, and in 1766 exhibited a picture called the American School, which consisted of portraits of himself and countryman, Mr. West, and others.

PRECIADO or PREZIADO (Don Francesco), born at Seville, 1713; a scholar of Domingo Martinez; visited Rome in 1733, and entered the school of Sebastiano Conca, and on leaving that academy painted some pictures for the public edifices at Rome, particularly a Holy Family, which is entirely in the style of his instructor. There are very few of his works in his native country: died 1789.

PREISLER (Daniel), born in Prague in 1627; studied under Schieblings, the Court painter; he afterwards went through Bohemia and Germany, and finally settled in Nuremberg. He painted for the churches and private persons with great success: died 1665. *Sandart*, p. 385.

PREISLER (John Justin), born at Nuremberg about 1698; was instructed by his father, John Daniel Priesler, an artist little known. He visited Italy, and on his return to Germany, gave proof of considerable ability in a picture representing the Entombing of Christ, for one of the churches at Nuremberg.

PREISLER (George Martin), second son of John Daniel Priesler, born at Nuremberg about 1700, was a painter of portraits.

PRENNER (Gaspar), born about 1722; went young to Italy, and studied and painted history for the churches there.

PRESTEL (John Gottlieb), born in Suabia, 1739; went to Venice, and studied painting under Guiseppe No-

gari, but afterwards devoted himself almost entirely to engraving.

PRETE (Genoese) — See GALANTINO.

PRETI (Cavaliere Mattia), called Il Calabrese, born in Calabria, 1613; went to Rome, and studied the works of Raffaello, Buonarrotti and Annibale Caracci, and was also a scholar of Giovanni Lanfranco, and afterwards of Guercino, under whom he studied some years, and acquired a firm manner of colouring, and great freedom of pencil. He visited Venice and Bologna, and painted some pictures for the public edifices, by which he acquired considerable reputation; he returned to Rome, and painted three pictures, representing subjects from the life of S. Andrea della Valle; went to Naples, and executed some considerable works in fresco. He usually made choice of the most terrific and gloomy subjects, such as martyrdoms and scenes of death, to which his sombre style of colouring was particularly appropriate. His triumph of Osiris, and a half-length figure of Homer, are in the manner of Guercino, and one of his pictures representing a Saint coming out of a Tomb, is more like the colouring of Paolo Veronese. He painted several works in fresco for the churches in Naples: died 1699.

PREVITALE (Andrea), born at Bergamo, was one of the most distinguished scholars of Giovanni Bellini, and painted history with great reputation. His early pictures, like those of Bellini, are somewhat Gothic in composition and design, and in the minute finish of the accessorial ornaments, but he afterwards adopted the more modern style: such are his pictures of St. John preaching, and his St. Benedetto; but one of his finest works is his Annunciation at Ceneda: died about 1528.

PREVOST (Nicholas), born in France, is said to have been a scholar of Claude Vignon, and to have flourished

about 1700, but no account is given of his works.

PREY (J. Z.), born at Prague in 1744. At sixteen years of age went to Vienna, where he assisted other artists in painting some saloons in the Château at Presbourg, the entire direction of which was at last given him to finish. He then went to Dresden, for the purpose of studying the works of the first masters. After working in Vienna, in ornamenting the theatre of that city, he went to Frankfort, and thence to Holland, intending to pass to England, but being taken ill, he settled at Rotterdam. Having joined the theory and the practice of the art, to vast knowledge in history, perspective, and architecture, he devoted himself almost entirely to teaching in that city. His designs are found in a great many collections: he died at Bois-le-Duc in 1823.

PREZIATO (Francesco), of Seville; lived in Rome, and embellished many of the churches in that city with his works, particularly that of the Trinity in the street of that name; also several chapels of the Spanish church of St. James, in Rome.

PRIEST (Thomas), an English landscape painter, resided at Chelsea about 1738, and chiefly painted views on the Thames, which he afterwards engraved.

PRIMATTICIO (Francesco), born at Bologna, 1490; studied first under Innocenzio da Imola; afterwards under Bartolomeo Ramenghi, called Il Bagnacavallo, and subsequently under Giulio, at Mantua. He went to France, and was employed by Francis I. in ornamenting the gallery and apartments at Fontainebleau: the subjects selected were the Gods of Homer, and the Adventures of Ulysses, which he executed in fifteen compartments, which were subsequently destroyed; and all that now remains at Fontainebleau of the works of this sublime artist, are the frescoes repre-

senting the History of Alexander the Great. He painted also in oil, and in his attitude appears to have imitated the style of Parmegiano: his touch was light, and colour lively.

PRIMO—See GENTILE.

PRINA (Peter Francis), a native of Novara, an excellent painter, and of great depth of invention in perspective and in architecture, lived in Milan; practised some years in the school of Franceschini; he also drew with the pen historical subjects in the most agreeable manner of that school.

PRINCE (John Baptist Le), born at Paris, 1733; studied some time under J. M. Vien and Francis Boucher, and having acquired some reputation he travelled to Russia, and designed the most remarkable views of the countries through which he passed, with their different costumes, &c., from which, on his return to Paris, he executed several pictures. He excelled in conversation pieces, the interiors of grand rooms, pastorals, and rural festivities: died 1781.

PRIWITZER (John), born in Hungary; visited England in the reign of James I., and painted the portraits of several of the nobility; at Woburn, besides some heads of the family, there is a whole-length portrait of Sir W. Russell, Knight of the Bath, in the robes of the order, with a Dwarf, painted with freedom, brilliantly coloured, and inscribed Johannes Privitzerus deffungarii, Faciebat, 1627.

PROCCACINI (Ercolo), born at Bologna, 1520. His principal works are at Bologna, of which the following are most worthy of notice: the Annunciation; the Conversion of Saul; Christ praying in the Garden; St. Michael discomfiting the Rebel Angels; and the Deposition from the Cross. Although occasionally minute in design, and in colouring languid, defects which he possessed in common with his contemporaries, his forms are graceful and correct, and his style

exact and precise. By Lomazzo he is said to have been a successful follower of the graceful design and admirable colouring of Correggio: died about 1600.

PROCCACINI (Camillo), son of Ercole, born at Bologna, 1546; was first instructed by his father, and afterwards visited Rome, and studied the works of M. A. Buonarroti, to which may be attributed the terrible and gigantic so often discernible in his works, whilst the gracefulness of his heads, and turns of his figures, may alike be attributed to his attentive study of the works of Parmegiano. His most esteemed works at Milan are the Martyrdom of St. Agnes, and the Assumption of the Virgin, both painted in fresco; but they are inferior to his Last Judgment, and his St. Roch administering the Sacrament to persons afflicted with the Plague, which are considered by Malvasio the finest frescoes in Lombardy. At Piacenza he painted the Coronation of the Virgin, with a beautiful Choir of Angels; and at Bologna, the Adoration of the Shepherds, and the Annunciation. He possessed a fertile invention, and a commanding facility of hand. His colouring, particularly in fresco, is clear and vigorous, and his draperies cast with judgment and taste; but his arms, and the extremities of his figures, are frequently out of proportion: died 1626.

PROCCACINI (Giulio Cesare), born at Bologna, 1548: is said to have been brought up in the school of the Caracci, but this is disputed by Bryan, who thinks it more probable that he formed his style from the great principles of Correggio, which he says are discernible in all his works, and adds, he passed some time at Rome where the admirable productions of Raffaele were particularly the objects of his attention. At Milan his most considerable works are the Transfiguration; the Adoration of the Magi; St. Francis receiving the Stigmata; and the An-

nunciation. At Rome is a picture of the Virgin and Infant, so much in the style of Correggio, that it has been engraved as a work of that master, in imitating whose graces he sometimes attempted a tenderness of expression which occasionally approaches to affectation: such are his pictures of the Madonna and Infant, surrounded by Saints and a Choir of Angels, at Brescia; and the Marriage of St. Catherine, at Parma. In the Palazzo Durazzo, at Genoa, is also a fine picture by him of the Woman taken in Adultery. The compositions of Giulio are more studied and judicious than those of Camillo, and his design is more dignified and correct: died 1626.

PROCCACINI (Carlo Antonio), third son of Ercole, born at Bologna, 1555; excelled in painting landscapes, flowers, and fruit, and his pictures are to be found in the best collections in Italy and in Spain: died 1628.

PROCCACINI (Ercole Juniore), son of Carlo Antonio, born at Milan, 1596; was educated in the school of Giulio Cesare Proccacini, whose style he followed with success, and painted several pictures for the churches and public edifices at Milan; in one of which, an altar-piece, at Bergamo, representing the Assumption of the Virgin, he has imitated the grandeur of Correggio. He also painted flower-pieces in great perfection: died 1676.

PROCCACINI (Andrea), born at Rome, 1671; brought up in the school of C. Maratti; painted history in the style of his master. Amongst his other works at Rome is his picture of Daniel, one of the twelve Prophets painted by order of Clement VII. He also executed several considerable works for the churches of Spain: died 1734.

PROFONDAVALLI (Valerius), of Louvain, in Brabant; was a famous painter of all sorts of history upon glass. His daughter, Prudentia, followed the same profession, and has

left at Milan some noble specimens of her skill: died about 1590. *Lomazzo, Idea del Tempo*, p. 165.

**PRONK** (Cornelius), born at Amsterdam, in 1691; studied design under Frans Van Houten, and painting under Arnold Boonen; he excelled in portraits, which he executed with great fidelity, but preferred making views of towns and landscapes, in Indian ink and water colours; his designs found many amateurs: it is said that a design after a picture of Hondekoeter brought him 400 florins: he died in his native city in 1759.

**PRONTI** (Padre Cesare), born at Rimini, 1626. Studied under Guercino, and painted some altar-pieces for the churches, the backgrounds enriched with buildings, and admirably executed: died 1708.

**PROU** (James), born in Paris about 1639; a scholar of Sebastian Bourdon, painted landscapes in the style of that master: died about 1700.

**PROVENZALE** (Marcello), born at Cento, 1575; was a scholar of P. Rosselli, under whom he became eminent as a painter of history and portraits, but is chiefly distinguished as a mosaicist; he executed a portrait of Paul V. wrought with surprising neatness and beauty; and for the Cardinal Scipione Borghese, Orpheus playing on the Lyre, surrounded by animals; also several works on a larger scale for different public edifices in Rome: died 1639.

**PRUDHOMME** (—), born at Berlin, visited England in the reign of Queen Anne, and was much employed in copying pictures and making drawings in chalk from the Italian masters: died 1726.

**PRUDHON** (Peter Paul), born 1760, at Cluny, in Burgundy; visited Rome, and on his return painted numerous historical pictures; amongst others, *Crime pursued by Justice*; and *Celestial Vengeance*; *Psyche born away by the Zephyrs*; *Zephyr sporting over a*

*Brook*; an *Assumption*; and a *Dying Christ*; his design was sometimes incorrect, but his colouring and composition were excellent, and he was sometimes called the French Correggio: died 1823.

**PUGET** (Peter Paul), born at Marseilles, 1623, occasionally practised painting; in the cathedral at Aix is a picture by him of the *Annunciation*, graceful in design, but cold and languid in colouring; he also painted the same subject for the church of the Jacobins at Toulon, in which he appears to have imitated the style of P. da Cortona, and in some of his works resembles Michael Angelo Buonarroti in colouring and design: died 1695.

**PUGH** (Herbert), born in Ireland; came to London about 1758, and met with some encouragement as a landscape painter; his talents were very mediocre, and his style was mannered and affected; he painted a few pictures in which he endeavoured to imitate the style of Hogarth, but without success, as they were very indifferent performances: died about 1775.

**PUGLIA** (Guiseppe), called *Il Bastaro*, born at Rome, 1620; flourished during the pontificate of Urban VIII. and executed several works for the public edifices at Rome, of which the most deserving of notice are a picture of the *Presentation in the Temple*, and the *Assumption of the Virgin*: died 1682.

**PUIS**—See **DUPUIS**.

**PULIGO** (Domenico), born in Florence, 1475, was brought up in the school of Domenico Corradi, called *Il Ghirlandaio*, whom he was considered equal to, and improved his style by an attentive study of the works of Andrea del Sarto; he acquired considerable reputation by some easel pictures representing *Madonnas* and *Holy Families*, gracefully designed, and coloured with great sweetness and harmony, and also as a portrait painter; he is said by Lanzi to have painted some pictures from the designs of An-

drea, which were mistaken for the productions of that master. Of his historical subjects, a Descent from the Cross, a Lucretia, and the Death of Cleopatra are the most celebrated: died 1527.

**PULINX** (Henry), Jun., son of the statuary Pulinx, born at Bruges, 1698, was instructed in design by his father, and afterwards visited Paris for improvement; during his stay in that city he studied architecture, and on his return to Bruges gave proofs of his great knowledge in that art. In 1751 he was named Director of the Maritime Works of Flanders: his talent as an engineer was then confirmed by the renewal of the sluices at Slyckens; at a later time he made the plan of the Provincial House of Seclusion at Ghent, which building was finished in 1772: he died in 1775.

**PULZONE** (Scipione), called Gaetano, born at Gaeta, 1550, a disciple of Jacopino del Conte; painted history with considerable reputation, but was more distinguished as a portrait painter; he painted the portraits of Gregory XIII.; Cardinal de Medici; the Archduke Ferdinand, and others, the attitudes elegant and graceful, and the heads expressive and full of life. Amongst his historical pictures, the most deserving of notice are his Assumption of the Virgin; the Apostles; the Crucifixion; and the Holy Family; in style elaborate and minute, design correct, and with much suavity and harmony in his colouring: died 1588.

**PUNTORMO**—See **PONTORMO**.

**PUPINI** (Biagio), born at Bologna; was a disciple of Francesco Francia, whose style he followed, but with a more modern air; of his works in the public edifices at Bologna, the most worthy of note are the Crowning of the Virgin; the Virgin and Infant Christ; with St. Orsola; St. John preaching in the Wilderness; and the Nativity: flourished about 1530.

**PUYL** (G. Vander), born at Utrecht, in 1750; was during five years a pupil of H. Van Veldhoven; at the age of twenty, he visited several countries, and by his application and severe study became a good painter of portraits and family pictures; in 1806, he returned to his native city, after an absence of thirty-six years, and gave lessons in the Academy of Design at Utrecht.

**PYL** (Arend), born at Leyden; is mentioned in the catalogue of the collection of M. Vander Marck, as a painter of portraits.

**PYL** (James), painted history and portraits; his name is inscribed in the fraternity of painters at the Hague in 1659.

**PYNAKER** (Adam), a Dutchman, born at Pynaker, near Scheidam, 1621; visited Italy, studied the works of the most distinguished landscape painters, and made designs of the most picturesque objects in the environs of Rome, and on his return to Holland became one of the most admired and most employed artists of his country; it was at that time customary to ornament the apartments of the principal mansions with landscapes, and Pynaker was much engaged in such works; his pictures of a small size are most esteemed; his landscapes exhibit pleasing scenery, the sunny light of the morning breaking out from behind the woods or mountains, and diffusing a brilliant glow over the whole face of nature; his skies are clear, light, and floating, the foliage of his trees and plants touched with uncommon freedom and spirit, his pencil firm and flowing, evinces an extraordinary facility of hand; he embellished his pictures with the ruins of ancient architecture, and decorated them with figures and cattle, correctly drawn, and grouped with taste and elegance; he was generally fond of a strong morning light, which allowed him to give more verdure to his trees; some of his pictures have been objected to as too green, but this is not generally

the case, and they possess sufficient merit to entitle them to a place in the choicest collection : died 1673.

**QUAGLIA** (Giulio), born at Como, flourished about 1693 ; supposed to have been brought up in the school of the Recchi ; painted history, and executed several considerable works in fresco, the principal of which are in the chapel of the Monte di Pietà at Udine ; they possess a grandeur of composition and a freedom of pencil which is not surpassed by any of his contemporaries.

**QUAINI** (Francesco), born at Bologna, 1611 ; was a scholar of Agostino Mitelli, under whom he became an eminent painter of perspective and architectural views, many of which are in the public edifices at Bologna : died 1680.

**QUAINI** (Luigi), son of Francesco, born at Bologna, 1643 ; having acquired the principles of perspective from his father, he became a disciple of Guercino, and afterwards entered the school of Carlo Cignani, after whose decease he in conjunction with Franceschini executed several works, Franceschini painting the figures, and Quaini the landscape, architecture, and other accessories ; they visited Bologna, Modena, Piacenza, and Genoa, at all of which places they met with employment ; and at Rome they painted the cartoons for a cupola in St. Peter's, which has since been executed in mosaic. Quaini also executed several subjects from his own compositions, the principal of which are, the Visitation ; the Dead Christ supported by the Virgin ; and St. Niccolò in prison visited by the Virgin and an Angel, which last is favourably spoken of by Lanzi : died 1717.

**QUANT** (N.) born at Bremen, flourished about 1620 ; there are some paintings by him in the Hotel-de-Ville of Bremen, and in some private houses there.

**QUAST** (Peter), born at the Hague, 1602 ; painted humorous subjects,

such as beggars, and the festive assemblies of peasants ; spiritedly designed and well coloured, but somewhat vulgar : died about 1670.

**QUEBORNO** (Christian), of Antwerp ; his portrait is engraved with some Latin verses, shewing him to have been an admired landscape painter.

**QUELLINUS** (Erasmus), born at Antwerp, 1607 ; became a pupil of Rubens, under whom he made extraordinary progress in the art ; his design though tinged with the taste of his country, is tolerably correct ; his colouring brilliant and vigorous, and worthy of the school in which he was educated ; he was well acquainted with perspective and architecture, with which he embellished the backgrounds of his historical pictures ; and his landscapes are treated in a very pleasing style. He was not less eminent as a portrait painter, and following the example of Vandyck he painted those of many of the most distinguished artists of his time ; in the church of St. Peter, at Mechlin, is an admirable painting by him, representing the Nativity, which is sometimes mistaken for a work of Vandyck. At Antwerp, is another fine picture by him, of the Guardian Angel ; and at Ghent, an altar-piece representing the Holy Family reposing in Egypt : died 1678.

**QUELLINUS** (John Erasmus), son of Erasmus, born at Antwerp, 1629 ; after studying some time under his father, visited Venice, and made the works of Paolo Veronese his particular study. He adopted the ornamental style of that master, in all his compositions, and acquired considerable reputation at Venice, Naples, and Rome. On his return home, where his fame had reached before him, he received numerous commissions. His altar-pieces are to be found in most churches in the Low Countries ; but his most important work, representing Christ healing the Sick, which extends the whole height of the church, and is painted entirely in the manner of

Paolo Veronese, is in the abbey church of St. Michael, at Antwerp; it comprises an infinite multitude of figures, and is so composed, as to avoid the least appearance of confusion. The background is embellished with admirable architecture; in the refectory of the abbey there are four large pictures representing the four repasts, mentioned in the Scriptures, which were the favourite subjects of Paolo Veronese. In the cathedral at Antwerp, is a fine picture of the Adoration of the Magi, and at Mechlin, one of his most esteemed works, representing the Last Supper. He is justly ranked amongst the ablest artists of his country who succeeded the golden era of Flemish art, under Rubens and Vandyck. His design is more tasteful and correct, than the generality of his countrymen; and his colouring, which partakes of the Venetian and Flemish style, is brilliant and clean: died 1715.

QUERFURT (of Vienna); there are by this painter some battles, encampments, conflicts of cavalry, and hunting pieces, which are composed with genius, executed with facility and lightness, and touched ingeniously; his battles sometimes resemble copies of Vander Meulen, Bourgognone, or Parrocel.

QUERTENMONT (Andrew Bernard), born at Antwerp, 1750; a pupil of Philip Kemmincks, afterwards frequented the Academy at Antwerp, and obtained in 1771 the gold medal. He particularly studied history and portrait. He was already second professor, and in 1778 was named Director of the Academy. In 1790 he was nominated a member of the Elector's Academy at Dusseldorf. He produced some marine pieces of distinguished merit, and was named Captain of the Port of Antwerp, for the purpose of encouraging him in the study of those subjects for which he seemed to have the most decided inclination. He had a school for design in his own house, and formed some scholars, who

afterwards distinguished themselves; amongst others, Adrian de Lelie, at Amsterdam; F. B. Solwys, at Antwerp; and A. Ritt, at St. Petersburg. He was a member of the Royal Society of Fine Arts, at Ghent.

QUILLART or QUILLARD (Peter Anthony), born in Paris, 1711; a scholar of Anthony Watteau; after leaving whose school he was invited to Portugal, and made painter to the Queen: his principal work as a painter is the ceiling of the Queen's bed-chamber: died about 1739.

QUILLIN (Hubert), a Fleming, born in 1666; was a painter, engraver, and sculptor: he was a son of Gerard.

QUINKHARD (John Maurice), born at Rees, in Holland, in 1688; was at first a pupil of Arnold Boonen; then of Christopher Lubinetski, and of Nicholas Verkolie; he painted familiar scenes; particularly excelled in portraits, and was employed by a great number of persons of high rank; in 1750 he quitted Amsterdam, where he had hitherto worked, to go to Utrecht to paint a picture, representing the Regents of the Orphan Asylum of that city: he died at Amsterdam in 1772, aged 84.

QUISTELLI (Lucretia), of Mirandola; learned design and painting from Alexander Allori, and became skillful in painting, as appears in her many pictures and portraits.

RABEL (John), born in France, flourished about 1588; is said to have practised painting and engraving, but of his works we have no account.

RABEL (Daniel), son of the above, by whom he was probably instructed; painted landscapes, some of which have been engraved by his contemporary artists. He lived about 1620.

RABON (Peter), born at Havre de Grace, Normandy, 1616, is said to have excelled in portrait painting, but we have no description of his style: he died in 1684.



**RABON** (Nicholas), son of Peter, born 1664, is said to have distinguished himself as an historical painter, but we have no further account of him : he died in 1686.

**RACCHETTI** (Bernardo), born at Milan, 1639 ; was a scholar of Giovanni Ghisolfi, in whose style he painted architecture and perspective views which are not unfrequently taken for those of his master ; they usually represent sea-ports, embellished with magnificent buildings, designed with precision, and touched with great taste and spirit. Many of his works are in the private collections at Milan : died 1702.

**RADEMACKER** (Gerard), born at Amsterdam, 1672 ; studied under A. Van Goor, a portrait painter of some reputation ; went to Rome and improved his talent by studying the most interesting objects in that capital. He painted views of the principal ruins and other monuments in that city and vicinity, designed with accuracy and precision, and on his return to Holland did not confine himself to architectural views, but painted historical and emblematical subjects with considerable success. In the Stadthouse at Amsterdam is an allegorical subject by him, representing the Regency of the City, and in the collection of the family of Walraaven, there is a view of the interior of St. Peter's at Rome, designed with great accuracy : died 1717.

**RADEMACKER** (Abraham), born at Amsterdam about 1675, a self-taught artist : practised drawing and copying first in Indian ink and then in water-colours ; his designs of the former description are frequently to be found in the cabinets of the curious, and are much valued for their neat and delicate finish ; he then attempted oil with equal success. His subjects usually were landscapes, or views of towns in Holland, which he embellished with figures and ruins in a picturesque manner, being well acquainted with the rules of architecture ; his

colouring is generally bright, strong and pleasing in its tone, but in his larger works a little dryness is perceptible : died 1735.

**RAEBURN** (Henry), born in Edinburgh, was sent to Italy for instruction, and on his return exhibited a few historical paintings at the Royal Academy in London, but was most distinguished as a portrait painter, and in that branch was second only to Sir Thomas Lawrence in his colouring and fidelity of resemblance. His full-length portraits of the then Earl of Hopetoun, Lord Frederick Campbell, Sir David Baird, and Adam Roland of Glengarry, are favourable specimens of his ability : died 1623.

**RAFFAELLE** (Sanzio di Urbino), the prince of painters, son of Giovanni Sanzio, a painter of little celebrity, was born at Urbino, 1483 ; after receiving some instruction from his father he went to Perugia, and became a disciple of Pietro Vanucci, called Perugino. Amongst his first productions after leaving that school, were a picture of S. Niccola da Tolentino crowned by the Virgin and S. Agostino ; and the Crucifixion, with the Virgin, Mary Magdalen, and St. John ; these were entirely in the style of Perugino, although with a finer expression in the heads, particularly in those of the Virgin. There is another picture of the Holy Family, in which the Virgin is lifting a veil from the Infant Jesus, who is sleeping in a cradle which is thus marked, R. S. V. A. A. XVII. P. Raphael Sanctus Urbinas an. ætatis 17, Pinxit. It is supposed to have been painted soon after the two pictures above mentioned. His next production, the Marriage of the Virgin, is a composition not very different from a picture of the same subject by Perugino, but designed in a manner so modernized, that it may be regarded as the first-fruits of a new style ; the Virgin, of celestial beauty, is accompanied by a group of females in bridal vestments, in which elegance disputes with mag-

nificence. Amidst this lovely group the principal figure is distinguished, not by the foreign aid of ornament, but by her own attractions: dignity, beauty, modesty, grace, captivate the eye at the first glance. The band of youth attendant on St. Joseph are not less remarkable for the select nobleness of their form and character. In this picture we find nothing of the scantiness of drapery, or of the mannered minuteness and cold precision which characterize the works of Perugino. Every visage, every attitude is animated by the most appropriate expression. At Sienna, Raffaello made the sketches of cartoons, to represent the principal events of the life of Æneas Silvius Piccolomini, a work more extensive and multiform than had ever yet been attempted. Of his second style, the Virgin and Infant, and St. John, in the tribune of the Florentine Gallery, and the Entombment of Christ, now in the Palace Borghese, are favourable specimens; the principal improvement consists in the colouring and in the arrangement of the groups, the heads full of expressive piety, may be regarded as the first since the restoration of the art, in which the expression of extreme sorrow does not diminish their beauty. Of his pictures in oil the following are the most remarkable: his *Sta. Cecilia*, now in the Gallery of the Louvre; his inimitable picture in the Royal Collection at Madrid, called *Lo Spasimo de Sicilia*: it represents Christ bearing his Cross and sinking beneath its weight. His right hand embraces the cross, whilst his left is stretched out as if prophesying the destruction of Jerusalem—the Virgin Mary in a supplicating attitude interceding with the soldiers and populace for pity for her Son—the holy women and St. John are endeavouring to console the mother of Christ, and Mary Magdalen is wholly absorbed in grief for the sufferings of her divine Master. The subject is treated with a feeling of pathos beyond all praise. But the most extraordinary picture of all is the

*Transfiguration of Christ on Mount Tabor*. At the foot of the mountain is assembled a group of his disciples, to whom a youth is brought who is afflicted with an evil spirit—he is agitated by the most horrible convulsions, and is with difficulty supported by his father, who looks with confidence towards the Apostles for the relief of his child, whilst a female figure of the most beautiful form is kneeling and seems to implore the interference of their power in his favour. But whatever the merit of this part of the picture, it is eclipsed by the beauty and grandeur with which Raffaello has represented the upper part of the mountain. Christ in his *Transfiguration* between Moses and Elias, appears invested with a robe of light which dazzles the eyes of the prophets and the three well-beloved disciples who are kneeling in a lower part of the mountain. The head and attitude of our Saviour are depicted with a divine majesty that is inconceivable; this immortal production was the last work of Raffaello: he died of a fever in 1520. In all his compositions the principal figure presents itself to the beholder at once, there is never a necessity to search for it; the different groups are reunited by the principal action, and his conduct of the masses of light and shadow is not dictated by caprice, but regulated by reason and truth. His style of design is rather Roman than Grecian, and he excels in the construction of the human frame, and the articulation of the bones and muscles, but without giving them that ease and elegance which are remarkable in the best Grecian statues, and without expressing that flexibility which we discover in the *Laocoon*, the *Apollo Belvidere*, and the *Gladiator*.

RAFFAELINO (del Garbo) — See GARBO.

RAFFAELINO (del Colle), born at Citta del Sepolcro; flourished about 1516. He was first a disciple of Raffaello, and after his death, of Giulio Romano,

whom he assisted in his principal works at Rome, &c. Of his own compositions, one, representing the Resurrection, exhibits a grandeur not unworthy of the great school in which he was educated: the figure of Christ is dignified and majestic, and the terror of the guards admirably expressed; another, the Assumption of the Virgin, is a graceful and impressive composition, and is decidedly superior to any of the works of Vasari.

**RAFFAELINO** (da Rhegio) — See **RHEGIO**.

**RAGGI** (Pietro Paulo), born at Vienna, about 1650; received his first instructions in Genoa, but it is not known from whom. He painted some historical pictures in the style of the Caracci: St. Bonaventure, at Genoa; and St. Lorenzo; and the Death of Mary Magdalen, at Bergamo; also some landscapes, embellished with figures, representing pastoral or Bacchanalian subjects, with shepherds and satyrs, in the style of Benedetto Castiglione and Giulio Carpioni. His portraits possess great merit: died 1724.

**RAHART** (Florent Delamere), born at Bayeux, in France, 1630: died 1718; was esteemed a good portrait painter, but we have no further description of his works.

**RAIBOLINI** (Francesco), sometimes called Francesco Francia, born at Bologna, 1450; master unknown. His first style resembled Pietro Perugino, both in the airs of the heads, arrangement of composition, and tone of colouring; which he afterwards improved by studying the works of Andrea Mantegna. Several of his best works are in the churches of Bologna, particularly a Crucifixion, with the Virgin, St. Girolamo, and St. Francesco; it is inscribed Franciscus Francia Aurifex; also another of the Virgin and Infant, with several Saints. But his most celebrated picture of St. Sebastian, became a model of study to the Caracci and their school.

**RAINERI** (Faustino), a Brescian,

and a secular priest; was a self-taught artist and landscape painter; he studied from nature, and was a familiar friend of Gaudenzio Botti, with whom he used to range in the valleys of their beautiful province for subjects to paint from, of which there were great numbers. He imitated and followed the manner of Tempesta, to whom he very nearly approached. He painted a great number of pictures, and was often employed by painters of figures to put into their pictures some small view or landscape to complete their design: he died in the year 1755.

**RAINIERI** (Francesco), born at Mantua, about 1680; was a scholar of Giovanni Canti, and painted similar subjects; representing landscapes and battle-pieces. His pictures are little inferior to those of his instructor; if they are less vigorously coloured, the figures are usually better drawn: died 1758.

**RAMA** (Camillo), born at Brescia; flourished about 1622. He was a disciple of the younger Palma, and painted several altar-pieces and other considerable works for the public edifices of his native city, which prove him to have been an able follower in the style of his instructor.

**RAMAJUOLI** (Priore Andrew), of the city of Castile; a scholar of Cav. John Lewis Bernino; shewed very good talents for painting in his youth: he lived about 1665. *Abate Titi*, p. 454.

**RAMBALDI** (Carlo), born at Bologna, 1600; was a scholar of Domenico Viani, and painted history with some reputation. Several of his pictures are in the churches of Bologna; the most worthy of notice being his Death of St. Joseph; the Visitation; and his picture of St. Francis Xavier; all of which possess considerable merit: died 1717.

**RAMELLI** (Padre Felice), born at Asti, in the Piedmontese, 1666; was a disciple of Padre Danese Rho, and

became a celebrated painter of historical subjects and portraits in miniature. He was invited to court by the King of Sardinia, and was some time employed in painting the portraits of the most celebrated personages, many of which he copied from the pictures in the Florentine Gallery, where he took care to introduce his own portrait in the habit of his order: died 1740.

**RAMENGGI** (Bartolemo) — See **BAGNACAVALLLO**.

**RAMIREZ** (Josef), born at Valencia, 1626; was a scholar of Geronimo de Espinosa, and painted history in the style of that master. His works are in the convents and churches of Spain: died 1686.

**RAMSAY** (Allan), born in Edinburgh, 1709; after learning the elements of design, he went to Italy, and was a scholar of Solimene, and afterwards of Imperiale: he did not long follow his studies in historical painting, but devoted himself entirely to portraits. He came to London, and was introduced to George III. whose portrait he twice painted. Ramsay is described as an able painter, who acknowledged no other guide than nature: died 1784.

**RANC** (John), born at Montpelier, 1674; was a scholar of Hyacinth Rigaud, whose style he followed with considerable success. In 1784 he was invited to the court of Spain, and was appointed principal painter to the king. He painted the royal family, and also the king and queen of Portugal: died 1735.

**RANDA** (Antonio), born at Bologna; was first a scholar of Guido, and afterwards studied under Lucio Massari. His works are chiefly to be seen in the churches at Bologna and at Ferrara: in the latter of which is a picture by him representing St. Filippi Neri; and an altar-piece, representing the Virgin Mary, with the Infant Saviour and St. Francis: flourished about 1640.

**RAOUX** (John), born at Montpelier, 1677; was a scholar of Bon Boullogne; afterwards went to Italy, and although his studies were directed to historical painting, he on his return attached himself principally to fancy subjects and portraits. His historical works are, his picture of Telemachus on the Island of Calypso; he also painted the Four Ages of Man; and Venus reposing, of which latter there is a print by J. Daulle: died 1734.

**RAPHAEL** — See **RAFFAELLE**.

**RATHBONE** (John), born in Cheshire about 1750; without the aid of an instructor became a respectable landscape painter. His pictures are frequently embellished with figures by Ibbotson, Anderson, and other contemporary artists: died 1807.

**RATTI** (Giovanni Agostino), born at Savona, 1699; went early to Rome, and studied under Benedetto Luti. He occasionally painted historical subjects, of which the most deserving of notice are, his Life of St. John the Baptist, amongst which the Decollation is most admired. His principal merit was in painting theatrical decorations and caricatures: died 1775.

**RAVEN** (William): in the little work of Hoet concerning the painters omitted by Van Gool, it is only said of this artist that he was a painter of portraits.

**RAVENET** (Simon), born in London about 1755; visited Paris, and studied painting for a short time under Boucher; afterwards went to Italy, and devoted himself to engraving.

**RAVESTYEN** (John), born at the Hague, 1580; master unknown. This celebrated portrait painter was not surpassed in that branch of the art by any of his countrymen, if we except Rembrandt and Vander Helst. Independent of the individual portraits by this artist, which are found in the principal collections in Holland, there are two large pictures by him in the Hall of the Company of Archers, at the Hague, which establish his repu-

tation as one of the ablest artists of the Dutch school : they are drawn as large as life and finely coloured. One represents an assembly of Magistrates, seated at table, twenty-six in number, admirably grouped, the heads full of dignity and expression, and the whole having an appearance of truth and nature that has seldom been surpassed : died 1649.

**RAVESTEYN** (Arnold Van), son of John, born at the Hague, 1615 ; was instructed in the art by his father, and became a reputable painter of portraits : and although not equal to his father, he was considered superior to any other portrait painter of his time : died 1681.

**RAVESTEYN** (Hubert Van), born at Dort, 1647. His pictures generally represent the interiors of slaughter-houses, with boys blowing up bladders, butcher's shops, with heaps of sausages, and objects still more disgusting ; but he sometimes represented the inside of kitchens and stables, with servants at their several occupations, in which every object is designed and touched with infinite nature and effect, and some of his pictures, in point of colour and of light and shadow, remind us of the admirable productions of his fellow citizen Albert Cuyp.

**RAVESTEYN** (Nicholas Van), born at Bommel, 1661 ; was the son of Henry Ravesteyn, a painter little known, under whom he acquired the principles of design, and was afterwards a scholar of William Doudyns ; but his genius leading him to portrait painting, he became a disciple of John de Baan, who was at that time in high repute. At Bommel he was extensively employed, and the principal persons of that and the surrounding neighbourhood sat to him. In 1694 he went to the court of Kuilenberg, to paint the portrait of the Princess of Waldeck after her decease. He also occasionally painted historical and emblematical subjects ; of which his four pictures representing the Four

Quarters of the World are particularly noticed : died 1750.

**RAVIGLIONE**, of Castel-Montferrato, painted the much admired picture, in the supper-room of the Friars of the Oratory, of St. Philip Neri preaching at the Holy Sepulchre ; and another, upon the large gates of the church of Santi Croce, of St. Nicholas tormented by demons.

**RAZZI** (Cavaliere Giovanni Antonio), called Il Sodoma, born at Vercelli, in the Piedmontese, about 1479 ; was instructed in design by Giacomo del Fonte, but chiefly formed his principles by an attentive study of the works of Leonardo da Vinci, whose style is discernible in all his works. One of his earliest productions represents the History of St. Benedetto ; he also executed fresco pictures of the History of Alexander of Macedon, of which the most admired is his Marriage with Roxana. Though inferior to Leonardo in the beauty of his heads and nobleness of his forms, he exhibits much of the breadth of the chiaro-oscuro, and nearly equals him in perspective. His best works are at Sienna. His picture of the Adoration of the Magi approaches to the dignity and expression of Leonardo di Vinci ; and his Flagellation, at the Franciscans, partakes of the grandeur of Michael Angelo Buonarroti ; whilst in his picture of St. Catherina de Sienna, he appears to have imitated the grace and beauty of Raffaele : died 1554.

**READ** (Catherine). This lady possessed considerable talents as a painter of portraits both in oil and crayons : about the year 1770 she went to the East Indies, and on her return continued to exercise her talents in that way until her decease, about 1786. One of her first and most capital portraits was the likeness of Queen Charlotte, another was that of Mrs. Macauley represented in the character of a Roman Matron weeping over the lost liberties of her country.

**RECCO** (Cavaliere Guiseppe), born

at Naples, 1634, was a scholar of Aniello Falcone; he particularly excelled in painting huntings, dead game, fish, and similar subjects; his pictures are found in the best collections at Naples, and are held in high estimation at Madrid: died 1695.

RECLAM (Frederick), born at Magdeburg, 1734; learnt the rudiments of design in his own country, then went to Paris, and became a pupil of I. B. Pierre; he visited Rome, and occupied himself in designing the most interesting views round that city, and on returning to Berlin painted landscapes and portraits with considerable success: died 1774.

REDER (Christian), born in Saxony, 1656; visited Rome, and acquired considerable reputation by the pictures he painted of the battles between the Christians and Ottomans, which were well composed and touched with great spirit: died 1729.

REDI (Tommaso), born at Florence, 1665; studied under Domenico Gabbiani, and afterwards at Rome under Carlo Maratti and Ciro Ferri, and on his return to Florence was employed in several works for the Palazzo Pitti; he also painted some pictures for the churches and other public edifices, and is spoken of as an eminent portrait painter; he has the character of being a correct and elegant designer, and his colouring partakes of Carlo Maratti. He painted numerous subjects, sacred and profane, several poetic, and many allegorical pieces, amongst others, the Appearance of Cæsar to Brutus; Cincinnatus leaving the Plough; and the Continence of Scipio: died 1726.

REDMOND (Thos.), born in Wales, came to London and studied at the Academy in St. Martin's Lane, then went to Bath, where he practised as a portrait painter in miniature, with considerable success: died 1785.

REDOUTE (Peter Joseph), born at St. Hubert, in the Grand Duchy of Luxembourg, in 1757; at an early age gave himself up to painting reli-

gious subjects, and after having composed several pictures for the churches in his own country, he went to Paris, and from thence to London, where he became acquainted with Van Spaendonk, and soon became a painter of flowers of the highest merit. Marie Antoinette duly appreciated his talents, and he was afterwards employed by the Empress Josephine: he published several ingenious works on flowers, and died at Paris in 1835, aged 78.

REGEMORTER (Peter John Van), born at Antwerp in 1755; attained high talent in his art by studying the pictures in the collections of Messrs. Pilaer and Beeckmans; he represented familiar scenes with great truth, also landscapes enriched with figures and animals, and excelled especially in painting moonlight pieces. He was in the Commission of 1815 for reclaiming at Paris the paintings belonging to Belgium taken by the French, and returned in about five months with the objects of his mission; during the bombardment of Antwerp in 1830, he fell dangerously ill, and died in the same year; he was also a skilful restorer of paintings, and the preservation of several chefs-d'œuvre is owing to his indefatigable labour.

REGGIO (Luca da) — See FERRARI.

REGILLO (da Pordenone) — See LICINIO.

REINAGLE (Philip); studied in London under Allan Ramsay, and first introduced himself to public notice by his portrait of a female, which possessed but little merit; he subsequently painted landscapes, with farm-houses and yards, fowls, &c., also, dead game, hunting and sporting dogs, and shaggy ponies; but his best productions were the Cowthorpe Oak, near Harrowgate; and Essex County Hall, including a part of Chelmsford, which are well drawn and finely coloured; he produced numerous other pictures, chiefly of a mediocre kind: died 1834.

**REINER** (Weneelaus Laurent), born at Prague, 1686; studied under Peter Brandel, a painter of some reputation, and painted history with considerable success; but his best productions are landscapes with cattle, and battle-pieces, in which he resembles Van Bloeman; his figures and cattle are correctly drawn and touched with great spirit, and his works are found in the best collections in his own country: died 1743.

**REINSPERGER** (J. C.), a German portrait painter; is said to have flourished about the year 1760, but we have no account of his works.

**REMBRANDT** (Van Ryn), whose family name was Gerritz, was born on the banks of the Rhine, 1606, from which he acquired his appellation of Rembrandt Van Ryn; he studied first under Jacob Van Zwaanenburgh, and afterwards with Peter Lastman and Jacob Pinas, but made nature his principal guide, and the peasants who frequented his father's mill his models, and their manners and conversation the extent of his ideas; he studied the grotesque figure of a Dutch boor, or the round contour of the barmaid of an alehouse with as much precision as the great artists of Italy would have imitated the Apollo Belvidere, or the Venus de Medici; he was employed to paint the portraits of the most distinguished personages at Amsterdam, where he established a school, and was loaded with commissions, his leisure hours being spent amongst the lower orders of the people, and in the amusements of the cabaret. In the early part of his life he finished his pictures nearly as high as those of Gerard Douw, but with a more spirited pencil, and with a richer tone of colouring; such are his pictures of the Boat of St. Peter, formerly in the collection of M. Kinloopen; Esther before Ahasuerus; St. John preaching in the Wilderness; the Woman taken in Adultery; and others: but he afterwards adopted a style of colouring and handling as

opposite to it as possible, and even used his fingers, palette knife, or stick, to produce the effect he required. Though he acquired a distinguished reputation by his historical works, he is more deserving of admiration as a painter of portraits; in the former, his compositions are ignoble, though full of nature and expression, and though he possessed genius and fire, they were never elevated by sentiment or taste; his untutored mind was divested of the resources of history or the fable, and the whimsicalities of his habiliments resembled rather the personages of a masquerade than the character appropriate to the subject; his figures are also remarkable for deformity rather than beauty, but the seductive simplicity of his arrangements, the glowing beauty of his colouring, and the magic charm of his light and shadow, make us almost lose sight of the misshapen grossness of his forms, and his outrageous invasion of the propriety of costume. As a designer, he cannot claim a high rank, particularly of the naked, his bodies being usually quite out of proportion, but in harmony of tones, perhaps with the exception of Titian, he is unequalled; his portraits are faithful transcripts of his models, which he never attempted to dignify or to embellish. The Woman taken in Adultery, and a Nativity by Rembrandt, are in the National Gallery: died 1674.

**REMSDYKE** (—), born in Holland; painted portraits, but with no great reputation; he afterwards came to England, and was much employed in drawing subjects of natural history and anatomy for Dr. Wm. Hunter.

**RENAUD** (Simon de St. Andre), born in Paris, 1614; studied under Louis Bobrun, and was reputed a good portrait painter, but is chiefly known as an engraver: died about 1690.

**RENIERI** (Angelica), Anna Clotilde, the wife of Peter della Vecchia, a celebrated painter, and Lucretia, the

wife of Daniel Vandyck, a painter of good name, were all daughters and disciples of Nicholas Renieri, and excited the envy of the best painters in Venice by their great success.

RENNELL (Thomas), born at Chudleigh, Devonshire, 1718; came to London, was apprenticed to Hudson, and on returning to Devonshire practised portrait painting and landscape. His portraits were greatly admired; but his productions were few, being much too indolent for business: died 1788.

RENOU (Anthony), born in Paris, 1731; painted history with considerable reputation. His Christ amidst the Doctors, and Aurora, are favourable specimens of his abilities; he also published a Poem on Painting: died 1806.

RENTINCK (Arnold), was a good painter of portraits and of cabinet pictures, which are much esteemed. He was born at Amsterdam in 1712, and became a pupil of Arnold Boonen, of Nicholas Verkolie, and at last of the chevalier De Moor.

RENUCCI (Joseph). There is in the Genari Gallery an architectural painting by him, which, had he left no other specimen of his skill, would be sufficient to shew his excellence in the art.

RESANI (Arcangelo), born at Rome, 1670; was a scholar of Giovanni Battista Boncuore, and chiefly excelled in painting huntings and animals, which were highly esteemed. His portrait, with dead game in the background, is in the Florentine Gallery: died about 1735.

RESCHI (Pandolfo), born at Dantzig, 1643; studied under Giacomo Borgognone, and was one of his best scholars: painted battle-pieces in his style with considerable reputation, and imitated with success the landscapes of Salvator Rosa; also excelled in painting perspective and architectural views, of which there are several

in the collections at Florence: died 1699.

RESTOUT (John), a Frenchman, born at Rouen, 1692; studied at Paris, under Jouvenet, whose style he followed with considerable success, and if not equal to Jouvenet, was the nearest approach to him of that time. He painted, for his reception picture to the Academy at Paris, Arethusa flying into the arms of Diana to escape from the pursuit of Alpheus. His principal works at Paris are the Death of Ananias, and the Pool of Bethesda: died 1768.

REUVEN (Peter), born at Leyden, 1650; studied at Antwerp, under Jacob Jordaens; painted history and allegory, and acquired some celebrity for his designs for the triumphal arches for the reception of William III. at the Hague. His colouring possessed all the brilliancy of the best painters of the Flemish school; died 1718.

REUVER (Theodore de), born at Utrecht in 1761; painted with some merit landscapes ornamented with animals; also copied in an excellent manner some pictures of the ancient masters: died at Utrecht in 1808.

REYN (Jans de), born at Dunkirk, about 1610; went to Antwerp, and became a scholar of Vandyck, whom he accompanied to England, and assisted in his works; also painted history and portraits. M. Descamps says, "many of his works are taken for Vandyck's:" there is the same correctness of design, the same delicacy of colouring, and the same animation in his touch. His principal works at Dunkirk are the Death of the four Royal Martyrs, and the Baptism of Totila; also an altar-piece near Dunkirk, of Herodias with the head of St. John. There are many of his portraits in the private collections, which are little inferior to Vandyck: died 1678.

REYNA (Francesco de), born at Seville; was a disciple of Francesco de Herrera the Elder, and had given



proof of most promising talents by his painting of the Blessed Spirits, at Seville, when he died in the prime of life, 1659.

REYNOLDS (Sir Joshua), born at Plympton in Devonshire, 1723 ; at an early age he drew likenesses of the friends and relations of his family with astonishing fidelity, and when seventeen years of age was sent to London, and placed under Hudson, the most eminent portrait painter of that day ; and whilst with him, he painted a portrait of an elderly female domestic, in which he exhibited such wonderful abilities, that even his preceptor grew jealous of his talents and rising fame. He visited Italy, and copied and sketched in the Vatican such parts of the works of Raffaele and Michael Angelo as he thought would be most conducive to his future excellence, but rarely copied the whole of a picture by any master, except the St. Michael by Guido, and a small copy of the School of Athens. At Florence he painted some portraits, and returned to England in 1752, and soon afterwards painted a whole-length portrait of Admiral Keppel, in which he exhibited such powers that he was universally acknowledged to be the greatest painter that England had seen since Van-dyck, and Sir Peter Lely : Riley and Sir Godfrey Kneller were all thrown into the shade by his works. The portrait painters hitherto seemed to have contented themselves with giving a correct likeness, and had neglected, or were unable, to give them that interesting air of history in which Reynolds was so eminently successful. He painted the portrait of Zachary Mudge, the Rector of St. Andrews, Plympton ; and soon after a picture of Miss Greville and her brother as Pysche and Cupid ; also a portrait of Dr. Beattie, close to whom stands an angel with a pair of scales, as if weighing truth in the balance, and with his other hand pushing down three hideous figures, which are

supposed to represent Sophistry, Scepticism, and Infidelity. In 1790 he composed his design for the great window in the New College Chapel at Oxford : it is in seven compartments, representing the four cardinal and three Christian virtues—Temperance, Fortitude, Justice, Prudence, Faith, Hope, and Charity—all single figures, except the centre one of Charity, which is represented by an admirable group ; above which is the Nativity, a composition of thirteen figures, in which, as in the Nativity of Correggio, the light emanates from the infant Saviour. In 1784 he produced his celebrated portrait of Mrs. Siddons as the Tragic Muse ; the Fortune Teller, and others. He soon after received a commission from the Empress of Russia, to paint an historical picture ; the subject was left to him, and he chose that of the Infant Hercules strangling the Serpent. For Boydell's Shakspeare Sir Joshua painted three pictures—the Death of Cardinal Beaufort ; Macbeth and the Witches in the Cauldron scene ; and Puck or Robin Goodfellow : in the first he may be said to have united the colouring of Titian with the chiaro-oscuro of Rembrandt ; and the last, in point of fanciful expression and animation, is one of the happiest efforts of Sir Joshua's pencil. The last picture he painted was a portrait of the Marchioness of Hertford ; soon afterwards, having lost the sight of one eye, he entirely relinquished painting : he died 1792. "In taste, in grace, in facility, in happy invention, and in the richness and harmony of colouring, he was equal to the great masters of the renowned ages—in portraits he went beyond them."

REYNOSO (Don Antonio Garcia), born in Andalusia, 1623 ; studied under Sebastian Martinez, an artist of some eminence, and painted historical subjects, many of which are in the churches and principal colleges at Cordova. At Andujar is an altar-

piece representing the Trinity; he also painted landscapes in a good style: died 1677.

RHEEN (Theodore Justin). This artist is mentioned as an historical painter in the work of Hoet, upon the painters omitted.

RHEGIO (Raffaello da), called Raffaelino, born near Rhegio, 1552; studied under Federico Zuccheri, and made rapid progress, both in oil and fresco, and was employed in the principal churches of Rome and the palaces of the nobility, both in history and portraits. Amongst his best works may be reckoned, the *Lame Man healed by St. Peter* and *St. John*; and *St. Andrew conducting Peter to Christ*, which are embellished with landscapes, correctly drawn, and beautifully coloured: died 1580.

RHENI (Remi Van), born in Brussels, 1560; painted history and portraits with considerable reputation.

RIBALTA (Francesco), born at Valencia, 1551; painted history for the churches there, and appears to have formed his style from Juan Baptista Juanes: also made copies from the pictures by Sebastian del Piombo, which are in the Royal Collection at Madrid. One of his best productions is an altar-piece at Valencia, representing the *Last Supper*: died 1628.

RIBALTA (Juan), son of Francesco, born at Valencia, 1597; at an early age gave proof of extraordinary ability in a picture he painted of the *Crucifixion*, and would probably have become one of the most distinguished painters of his country: died young.

RIBERA (Guiseppe), called Lo Spagnoletto—See SPAGNOLETTA.

RICCHI (Pietro), called Il Lucchese, born at Lucca, 1606; studied first under Passignano, and afterwards under Guido Reni: in colouring he resembles the former, but in graceful forms the latter. He painted several pictures for the churches at Lucca and at Udine: died 1675.

RICCHIEDE (Marco), born at Brescia; was a reputable painter of history; and in the church of St. Thomas at Brescia there is a fine picture by him, representing the incredulity of that Saint: the date is not mentioned.

RICCI (Antonio)—See BARBALUNGA.

RICCI (Camillo), born at Ferrara, 1580; was the most celebrated disciple of Ippolita Scarcello, called Lo Scarcellino, whose style he so nearly approaches, that the most experienced eye may be mistaken in their works; he is however superior to Scarcellino in colouring; the churches of Ferrara abound with his pictures, the most admired of which are, the *S. Vincenza e S. Margherita*; the *Annunciation*; and a set of pictures representing the history of St. Nicholas: died 1618.

RICCI (Giovanni Battista), called da Novarra, born at Novarra, 1545; went to Rome and became a scholar and imitator of Raffaellino da Rhegio; painted both in oil and in fresco, and many of his works are in the churches at Rome. His chief works are the *Vision*; the *Ascension*; the *Assumption*; the history of the Virgin, and the *Crucifixion*: died 1620.

RICCI (Lorenzo), born at Florence, 1550; is said to have excelled in historical subjects, but we have no further account of him: died 1605.

RICCI (Sebastiano), born at Belluno, 1659; studied at Venice under Federigo Cervelli, and afterwards visited Florence, Modena, and Parma, and contemplated the great masters of the Lombard school; he came to England in the reign of Queen Anne, and painted among other works the hall of the chapel at Chelsea College; he also painted David bringing back the Ark in triumph; the *Dedication of the Temple by Solomon*; and *Moses bringing Water from the Rock*. He possessed a similar talent to L. Giordana, of being able to imitate the style of the great masters that had preceded him,

so as to deceive even the intelligent. His most successful imitations are those of the works of Paolo Veronese, many of which he disposed of as originals. Although not correct in design, the forms of his figures are graceful, and his colouring, though sometimes feeble and cold, is often silvery and agreeable: died 1734.

**RICCI** (Marco), born at Belluno, 1680; nephew of Sebastiano, whom he first studied under; visited Rome, and occupied himself in designing the most picturesque views in the vicinity of that city, and the most remarkable vestiges of ancient architecture, which he afterwards executed in oil, and were greatly admired. In 1710 he came to England, and was employed in painting landscapes with ruins and architecture, both in oil and in distemper; and his works are to be found in many of the principal collections: died 1730.

**RICCI** (Francesco), born at Madrid, 1617; studied under Vincenzio Carducci, and was employed by Philip IV. and Charles II. of Spain, in several works of history and architecture. His design is incorrect, but his colouring is vigorous, and his draperies remarkably flowing and elegant: died 1684.

**RICCIARDI** (David), a native of Antwerp; lived there in 1640; and was a famous painter of small figures and animals. *Sandart*, p. 311.

**RICCIARELLI** (Daniele)—See **VOLTERRA**.

**RICCIO** (Domenico), called Brusasorci, born at Verona, 1494; who was his first instructor is doubtful; but he greatly improved his style by studying the works of Giorgione and Titian; and his picture of S. Rocco at Venice, and several subjects in private collections, are entirely in the style of the latter; whilst those at Mantua partake of the colouring of Giorgione, and the design of Parmegiano; but his greatest merit was in fresco painting, of which there are many splendid specimens in the

various churches and public edifices at Bologna: died 1567.

**RICCIO** (Felice), called Brusasorci, the Younger, born at Verona about 1550; was first instructed by his father, and afterwards under Jacopo Ligozzi, at Florence: he painted several pictures of holy families, and Madonnas with angels, which were admired for the graceful air of their heads, and beautiful expression. His picture of the Forge of Vulcan with the Cyclops, is vigorously coloured and designed in the best manner of the Florentine school: died 1605.

**RICCIO** (Cecilia), daughter of Domenico Riccio, called Brusasorci; not only copied very exactly the works of her father, but worked also from designs, and painted portraits exceedingly well: she flourished about 1590, in Verona, her native country.

**RICCIOLINO** (Michael Angelo), born at Rome, 1654; painted history for some of the churches there; his portrait, painted by himself, is in the Florentine gallery: died 1715.

**RICHARDSON** (Jonathan), an eminent English portrait painter, born about 1665; studied the art under John Riley, and became possessed of sufficient merit to secure a share of public patronage during the lifetime of Sir Godfrey Kneller and Dahl, at whose decease he was considered at the head of his profession; there is strength, roundness, and boldness in his colouring, but his men want dignity, and his women grace; his attitudes, draperies, and back grounds are totally insipid and unmeaning: died 1745.

**RICHARDUS** (Martin), born at Antwerp, 1591, died 1636; is said to have painted landscapes with considerable reputation; but we have no description of his style.

**RICHIERI** (Antonio), born at Ferrara; studied in the school of Giovanni Lanfranco, whom he accompanied to Rome, and painted some frescoes from his designs.

**RICCHINI** (Francis), of Roato, a territory of Brescia; was a painter,

architect, and poet : he painted in the choir of the church of St. Peter Olivetto, in Brescia, a number of pictures from the Old Testament, which shew the diligence and care with which he worked. *Vasar.* par. 3. lib. 2. p. 18.

RICHTER (Christian), born at Stockholm ; came to England, 1702, and painted portraits, both in oil and miniature, chiefly the latter ; he studied the works of Michael Dahl, and in the latter part of his life applied himself to enameling, but died before he had made much progress, in 1732.

RICHTER (H.), at the sale of Lord Northwick's pictures in 1838, there was an historical painting in the style of Giorgione, which was attributed to him.

RICKE (Bernard de), born at Courtray, about 1520 ; instructor unknown. Became an eminent painter of history ; there are two pictures by him at Courtray ; one of Christ bearing his Cross, is much esteemed ; the other is the Decollation of St. Matthew : died about 1580.

RIDINGER (John Elias), born at Ulm, in Suabia, 1695 ; was instructed by Christopher Resch ; he went to Augsburg, and became an eminent designer and painter of animals and huntings ; his works as a painter are few, and but little known, except in his own country.

RIDOLFI (Claudio), born at Verona, 1560 ; studied first under Dario dal Pozzo, an artist of little note ; afterwards under Paolo Veronese, and subsequently under Federigo Baroccio, whose style he acquired, and by which his works were afterwards distinguished ; he painted several pictures for the churches in Ancona, which in colouring might vie with the best of the Venetian painters ; and in elegance and correctness of design remind us of the Roman school : the most esteemed of which are the death of John the Baptist ; the Presentation in the Temple ; and the Taking down from the Cross at Rimini : he also

painted portraits, in which he united dignity of colouring with a perfect resemblance ; died 1644.

RIDOLFI (Cavaliere Carlo), born at Vicenza, 1602 ; his first instructor was Antonio Vassilacchi, called l'Aliense, but he afterwards studied the works of the best masters, at Verona and Vincenza ; his most esteemed performance, is the Visitation of the Virgin to St. Elizabeth, at Venice ; he also painted portraits, and easel pictures for private collections : died 1660.

RIETER (Henry), born at Berne, Switzerland, 1751 ; was a professor of drawing, and in conjunction with Aberli ; commenced a series of the most romantic views of Switzerland, which was continued by his son : died 1818.

RIETHOORN (John Albert Vander), from a portrait of this painter, made by his pupil Abraham de Ridder, in 1690, at Haerlem, it is seen that he was a pupil of Cornelius Visscher, and that he was one of the company of painters at Haerlem, in 1648.

RIETSCHOOF (John Klaasze), born at Hoorn, 1652 : was first instructed by Abraham Leidts, and afterwards became a scholar of Ludolf Backhuysen, and painted sea-pieces so much in his style, as to be sometimes mistaken for Backhuysen's, he particularly excelled in painting storms, which he represented with the most impressive fidelity ; his calms possess considerable merit, and somewhat resemble those of William Vandewelde ; his works are little known in England : died 1719.

RIETSCHOOF (Henry), born at Hoorn, 1678 ; was instructed by his father, whose style he followed very closely, but sometimes made the works of Backhuysen his model, and copied several of them with incredible exactness ; his subjects were generally shipwrecks in a storm, or tempests with lightning, &c. which he represented with great truth and nature : died 1728.

**RIGAUD** (Hyacinthe), born at Perpignan, France, 1659; was the son of Matthias Rigaud, an artist of little note, under whom he received his first instructions; he commenced as a portrait painter, and met with very flattering encouragement; then went to Paris, studied historical painting, and obtained the prize at the Academy; having seen some portraits by Vandyck, he was so struck with them, that he entirely abandoned historical painting for portrait, and made Vandyck his model. He frequently painted the portrait of Louis XIV., the principal nobility of the court, and many of the most illustrious personages in Europe; he painted a fine portrait of the sculptor Desjardins, as his reception picture to the Academy at Paris. H. Rigaud is considered as one of the ablest portrait painters of the French school; his heads are full of character and expression, colouring more chaste than is usual with the French artists, and his touch bold and free, and were it not for the enormous perukes wore at that time, by which his figures are disfigured, his works would undoubtedly possess a stronger claim to our admiration: died 1745.

**RIGAUD** (John), relation of Hyacinthe, born at Paris, about 1700; painted landscapes and views in perspective, which judging from the prints must have possessed considerable merit; he resided some time near London: died about 1760.

**RIGHETTI** (Mario), born at Bologna, about 1590; was a scholar of Lucio Massara, and painted several pictures for the churches of his native city, of which the most deserving notice are the Archangel Michael; Christ appearing to Mary Magdalen; the Adoration of the Magi; and the Nativity: died about 1650.

**RILEY** (John), born in London, 1646; received instructions from Isaac Fuller and Gerard Zoust; his talents were obscured by the fame rather than the merit of Sir Godfrey

Kneller, and have since been depressed by being confounded with Lely, an honour unfortunate for his reputation. He painted several portraits, particularly that of Lord Keeper North, at Wroxtton, which would have done credit to either Lely or Kneller; he also painted the portraits of Charles II., James II., and his Queen; and William and Mary: died 1691.

**RILEY** (Charles Reuben), born in London, 1752; was placed under the tuition of Mr. Mortimer, and in 1778 received the gold medal at the Royal Academy for the best painting in oil, the Sacrifice of Iphigenia; he was afterwards chiefly employed in decorating the mansions of the nobility and gentry: died 1798.

**RIMINALDI** (Orazio), born at Pisa, 1598; studied first under Aurelio Lomi, and afterwards at Rome, under Orazio Lomi, called Gentileschi, and made the works of the great masters, and the beauties of the antique, his particular study. In the early part of his life he followed the principles of M. A. Caravaggio, which he afterwards abandoned for the more graceful and expressive style of Domenichino; he painted several pictures for the churches in that city, one of which, the Martyrdom of St. Cecilia, has since been placed in the Florentine Gallery; also two pictures for the Cathedral, representing the Brazen Serpent, and Samson destroying the Philistines. His last work, the Assumption of the Virgin; he did not live to finish: died 1630.

**RIMINI** (Lactantius da), called della Marca, a scholar of John Bellini; painted in Perugia, and flourished in 1550. *Morelli*, p. 153.

**RINALD** (Santi), called Il Tromba, from his father's occupation of a trumpeter, was born in Florence, where he studied painting in the school of Furini; he commenced as a figurist, but his genius led him to paint battle pieces and landscapes: he died at the age of 56, about the year 1690.

**RINCON** (Antonio del), born at Guadalajara, 1446; studied at Rome, and on his return to Spain, painted history for the churches, of which few now remain; he also painted the portraits of Ferdinand and Isabella, and may be considered as the founder of the Spanish school: died 1700.

**RING** (Peter de), a Flemish painter of fruits and inanimate objects; almost all his paintings are in Holland, it is therefore probable that he resided and worked in that country. In the Museum at Amsterdam, there is a painting by him representing a table covered with blue velvet, with fruit, cray-fish, oysters, &c.

**RINGGLI** (Gothard), born at Zurich, 1575, instructor not mentioned, was employed by the Magistrates at Berne to paint some large pictures relative to the history of that city, which are commended as being ingenious in composition and correct in design.

**RIPANDA** (James) of Bologna; was held in great esteem in Rome for his paintings, and because he was the first that designed the Column of Trajan: he is eulogised by *Volterrano*, in lib. 31; also by *Malvasia*, in part 1. p. 34.; and according to *Masini*, p. 624, flourished in 1510.

**RIPOSO** (Felice)—See **FICHERELLI**.

**RISVENNO** (Gioseffo), born in Granada, about 1640; was a scholar of Alonzo Cano, and painted history. Several of his works are in the church of his native city: died 1721.

**RIVALZ** (Anthony), born at Toulouse, 1667, son of John Peter Rivalz, a painter and architect of some celebrity, by whom he was instructed in the rudiments of the art; went to Rome, and was the successful candidate for the prize given by the Academy of St. Luke, for his picture representing the Fall of the Rebel Angels. His easel pictures are but few, and one of most remarkable, representing the Patience of Job, may be compared to

the best works of Spagnoletto. His works are chiefly confined to the public edifices and private collections there: died 1735.

**RIVAROLA** (Alfonso), called *Il Chenda*, born at Ferrara, 1607; was the most distinguished disciple of Carlo Bonone, and acquired a distinguished reputation amongst the ablest artists of the Ferrarese school. His Baptism of St. Agostino, which he has embellished with magnificent architecture; the Resurrection; the Brazen Serpent; and the Martyrdom of St. Caterina, do honour to the school in which he was educated: died 1640.

**RIVE** (Peter Louis de la), born at Geneva, 1753; traversed the whole of Italy, and the Savoy, delineating the most picturesque scenery thereof, and painted landscapes with considerable reputation. One of the most celebrated of which, is a view of Mount Blanc: died 1815.

**RIVELLO** (Galeazzo), a Cremonese, flourished about 1500, and was one of those artists that worked in the ancient manner. He had a son who improved his style upon the Venetian taste.

**RIVERDITI** (Marc Antonio), born at Alessandria della Paglia, was educated at Bologne, and painted some pictures for the churches, in which he imitated the style of Guido Reni very closely; also painted portraits with considerable success. Of his historical works, those most worthy of notice are the Conception, and St. Francesco di Paolo, at Bologna: died 1744.

**ROBART** (M.); this painter is mentioned in the Catalogue of Pictures of the late J. B. Coclers, as a pupil of the celebrated flower painter, John Van Huysum; in another catalogue are found paintings by him, described in the following manner:—a Vase filled with flowers, at the foot of a landscape; offering of fruit, and a picture of animals, dead game, and two dogs.

**ROBATO** (Giovanni Stefano), born at Savona, 1649; studied at Rome under Carlo Maratti; painted history with considerable reputation, and was employed for the churches at Genoa. One of his most esteemed works is St. Francis receiving the Stigmata: died 1733.

**ROBERT** (Nicholas), born at Orleans, 1610; excelled in painting animals, insects, and plants in miniature, and was employed by Gaston Duke of Orleans in painting the most curious beasts and birds in the Royal Menagerie.

**ROBERT** (Hubert), born at Paris, 1733; learnt the rudiments of design in his native city; went to Rome, and made accurate designs from the remains of ancient architecture. His architectural and perspective views are held in high estimation: died 1808.

**ROBERT** (Paul Pontius Anthony), born in Paris, about 1680; was a scholar of Peter James Cases; afterwards studied in Italy, and on his return to Paris, painted an altarpiece representing the Martyrdom of St. Fidelis, which is considered his best work: died about 1750.

**ROBERTSON** (George), born in London, about 1742; was instructed at Mr. Shipley's Drawing Academy, and at an early age visited Italy, where he chiefly studied landscape painting, and produced some pictures of considerable merit; he afterwards went to Jamaica, and made several drawings and pictures of views of that country, some of which were exhibited in 1775; but meeting with but little encouragement, he adopted the profession of a drawing master, in which he was more successful: he died 1788.

**ROBINSON** (—), born at Bath, about 1715; came to London when young; became a pupil of John Vanderbank, and afterwards distinguished himself as a portrait painter: his colouring was faint and feeble, and he

affected to dress all his figures in Vandyck's habits, but this was the only resemblance his works bore to that great master: died 1745.

**ROBUSTI**—See **TINTORETTO**.

**ROCCA** (James), a Roman painter, scholar of Daniele da Volterra; although not highly gifted by nature with the talent for designing, yet with his skill in painting, aided by copies of designs left to him by his deceased master, amongst which were many by Buonarrotti, assisted in various places with other masters: died about 1600. *Baglioni*, p. 66.

**ROCCO** (Peter), born in Switzerland in 1765 or 1766; received lessons of design and painting of J. C. Schultz and A. de Lelie. He frequented the Academy of Amsterdam, where he resided a long time, and then settled at Basle, where he painted portraits.

**RODE** (Christian Bernard), born at Berlin, 1725; went to Paris, and studied under Charles Vanloo and John Restout. He afterwards visited Italy, and met with flattering encouragement as a painter of history and portraits, and painted several altarpieces for the churches at Berlin and other towns in Prussia: died about 1795.

**RODERICO** (Lewis), an excellent Sicilian painter, executed works in the twelve provinces of the kingdom of Naples, besides other places, and in the refectory of the monks of St. Lawrence, in Naples. *Sarnelli*, p. 114.

**RODERMONT**, or **ROTTERMONDT** (—), born in Holland; from the style of his engraving appears to have been a painter. He lived about 1540.

**RODRIGUEZ** (Giovanni Luigi), born in Palermo, 1597; went to Naples, studied under Belisario Corenzo, and became a reputable painter of history: died 1620.

**RODRIGUEZ** (Adrian), a priest of the suppressed order of the Jesuits;

was an excellent painter. In the refectory of his college are several pictures by him on sacred subjects, executed with very good taste: he died in 1669. *Palomino*. tom. 2. p. 368.

**ROELLAS** (Pablo, or Juan de las), called by *Palomino*, *El Doctor Pablo de las Roelas*, born at Seville, 1560; visited Venice, and studied there some years, and on his return to Seville painted history for the churches in the manner of Palma and Tintoretto. To a rich and harmonious colouring, acquired in the Venetian school, he added a correct design, and a perfect acquaintance with the anatomy of the human figure. One of his most admired works is the martyrdom of St. Andrew: died 1620.

**ROEPER** (Conrade), born at the Hague, 1679; for some time studied portrait painting under Constantine Netscher, which he quitted for flower painting. He painted some fruit and flower pieces for the Elector Palatine, at Dusseldorp, also for Prince William of Hesse, and the families of Fagel and Lormier. His works, although neatly finished, are not equal to those of Van Huysum, or Rachel Ruysch: died 1748.

**ROER** (James Vander), born at Dort, 1648; studied under John de Baan, and became a reputable painter of portraits. He is said to have visited England in the reign of Charles II.: died 1699.

**ROESTRAETEN** (Peter), born at Haerlem, 1697; was brought up under Frank Hals, whose style he followed in portrait painting for some time with success. He came to England, and painted vases of gold, silver, and crystal, bas-reliefs, musical instruments, china, shells, &c. designed with precision, well coloured, and touched with delicacy and freedom, and was extensively employed by the nobility and gentry: died 1698.

**ROGER** of Bruges, born at Bruges about 1366; was a disciple of

John Van Eyck, at the time of his imitation of oil painting; he painted on a larger scale than Van Eyck, and his figures were well designed for that early period.

**ROGER** of Brussels — See **VANDER WEYDE**.

**ROGERS** (George), was an amateur landscape painter; some of his pictures were exhibited in the Spring Gardens Rooms: died about 1786.

**ROGMAN** or **ROGHMAN** (Roland), born at Amsterdam, 1597; master unknown; painted landscapes, which usually represent views in Holland, or the dark borders of Germany, naturally composed, but in colouring dark and disagreeable: died 1686.

**ROGTERS** (Thibalt), a painter of history and portraits, born in 1700, died 1768. He made many family pictures, and the portraits of several regents. Among his grand compositions are two pictures which he painted for the hall of the Company of Surgeons, in Amsterdam. The Museum at Amsterdam has the portrait, painted by him of the historian John Wagenaar, seated in his study before a table covered with old parchments, privileges, books, papers, and an inkstand.

**ROKES** (Henry)—See **SORGH**.

**ROLI** (Guiseppe), born at Bologna, 1654; was a scholar of Domenico Maria Canuti. There are several of his fresco works in the churches of his native city: died 1713.

**ROLI** (Antonio), born at Bologna, 1643; studied under Pietro da Cortona, and painted architectural and perspective views with great ability: died 1696.

**ROMA** (Spiridone), born in Italy; practised some years in England as a painter, but was chiefly known as a picture cleaner. The ceiling at the East India House, a very tame performance, was painted by him: died 1786.



**ROMAIN** (De la Rue), painted landscapes after the manner of Asselins, Swanevelt, and Both; he had excellent talents, and there are still some capital paintings by this master to be met with.

**ROMAN** (Bartolomeo), born at Madrid, 1598; was first a scholar of Vincenzio Carducci, and afterwards studied under Valasquez; and became an eminent painter of history. Many of his pictures are in the churches; some of which, in colouring, are said to resemble Rubens: died 1659.

**ROMANELLI** (Giovanni Francesco), born at Viterbo, 1617; went to Rome, and studied under Pietro da Cortona, on leaving whose school he altered his style, and adopted one more graceful in the forms, but less grand and splendid than Cortona. He painted a picture of the Deposition from the Cross, and another of the Presentation in the Temple; then went to France, and painted for the Queen of Louis XIV. a series of pictures representing subjects of the *Æneid*. Two of his best performances were sent from Italy to Charles I., one a Bacchanal, and the other a Banquet of the Gods: died 1662.

**ROMANELLI** (Urbano), born at Viterbo about 1664; was instructed by his father, and after his decease by Ciro Ferri; some of his works are in the churches there, particularly a picture of St. Lorenzo, which is favourably spoken of: died 1682.

**ROMANI** (Thomas), a Bolognese, called *Il Fornarino*, painted in fresco in the chapel of the Crucifixion, in the old church of St. Barbaziano, and in other places: he died in the year 1675. *Masini*, p. 639.

**ROMANI** (Joseph), an Italian, and scholar of Michael Colonna, applied himself to designing, painting, and architecture, and shewed abilities for making figures; he went into Spain with his master, and fixed himself in the service of the Admiral of Castile,

where in fresco and in oil he painted many architraves and palaces in a singular and delicate manner; he likewise painted in the Italian church in Madrid, with so much knowledge of perspective as to enchant every one who saw it. He died at Madrid in 1680, aged 64. *Palumino*, p. 404.

**ROMANINO** (Girolamo), born at Brescia about 1504; master unknown. He made Titian his model, whose admirable style he has approached in many of his pictures in the churches of Brescia. His principal pictures there and at Verona are the Martyrdom of St. Giorgio; St. Apollonia administering the Sacrament; and the Deposition from the Cross; in the latter of which we are particularly reminded of the great style of Titian: died 1566.

**ROMANO** (Giulio), born at Rome, 1492, family name was Pippi; he was placed in the school of Raffaele, whom he assisted in many of his principal works. In his own compositions he evinces more fire than Raffaele, but his contours are harsh and severe, and his colouring cold, crude, and inharmonious, which defects were counterbalanced by his extraordinary fecundity of imagination, and his learned acquaintance with history and the fable. He painted many fine pictures; amongst others, Christ appearing to the Magdalen, and the Marriage of St. Catherine; also his grand composition of the Stoning of Stephen; and at Mantua he has represented the Fall of the Giants, and the History of Cupid and Psyche; in the former of which he appears to have emulated the powers of M. A. Buonarrotti. He afterwards painted in fresco the History of the Trojan War: died 1546, leaving a son, Raffaele Pippi, whom he had instructed in the art, and who possessed promising talents, but who died young, in 1560.

**ROMBORGH**, a painter of Nimeguen, studied landscape at Rome from the paintings of the great masters; he

painted in the style of Moucheron, and was living at the commencement of the eighteenth century.

**ROMBOUTS** (Theodore), born at Antwerp in 1597; was a scholar of Abraham Janssens. He visited Rome and Florence, and on his returning to Antwerp was employed in painting some pictures for the churches. Though inferior to Rubens, he possessed a ready invention, an animated expression, a warm and brilliant colouring, and an uncommon facility of touch. He also painted concerts, gallant assemblies, merry-makings, mountebanks, taverns, and soldiers playing at cards, which he executed with taste and ingenuity. The most remarkable of his historical works are the Taking down from the Cross; St. Francis receiving the Stigmata; the Angel appearing to Joseph in his Dream; and Themis with the attributes of Justice: died 1637.

**ROMEGIALLO** (Giovanni Pietro), born at Morbegno, in the Valteline, in 1739; was first instructed by F. Cotta, an obscure painter, and afterwards went to Rome, and became a scholar of Agostino Masucci; he formed his style by copying the works of Guercino, Guido, and Pietro da Cortona, and his pictures are to be found in the public places and private collections at Como, and in the different churches in the Valteline.

**ROMEI** (Joseph), son of Marco Romei, a Florentine painter; born in 1714; a disciple of the celebrated Anthony Puglieschi: under so good a master, was soon able to work by himself, and numerous are the paintings produced of his pencil; the principal of which, a representation of the Pestilence of Sienna, was exhibited at the festival made for the painters in 1758: he was living in 1776.

**ROMEO** (Don Joseph), born in Aragon, 1701; studied at Rome, under Agostino Masucci, and painted history for the churches: died 1772.

**ROMEYN** (William Van), a Dutch

painter of landscapes, with cattle and figures; his style is so much in the manner of Karel du Jardin that it is probable he was instructed by him.

**ROMNEY** (George), born in Lancashire, 1734; was placed under an itinerant painter, afterwards practised in York, and on visiting London gained the second premium from the Society of Arts, for his Death of General Wolfe, but was more employed in painting portraits than historical subjects; he soon after visited Rome, and on his return became one of the most popular and most employed portrait painters in London, and enjoyed a liberal portion of the public favour with Sir Joshua Reynolds and Mr. Gainsborough. He painted two pictures from Tristram Shandy, one, the arrival of Dr. Slop at Shandy Hall, after the accident on the road; and the other, the affecting story of the Death of Le Fevre, but of his historical or fancy subjects, the most admired was his Infant Shakspeare, painted for Mr. Boydell's gallery: died 1802.

**ROMOLO**, an Italian, served Philip II. king of Spain, and restored the colouring of eight pictures on sacred subjects in the Escorial. There is a Romolo, a Florentine, and scholar of Cecco Salviati, mentioned by *Lomazzo*, in his *nella Tavola del suo Trattato dello Pittura*, who is probably the same as the above named Romolo: he flourished 1585.

**RONCALLI** (Cavaliere Cristoforo), called Dalle Pomerance, born at Pomerance, 1552; studied at Rome under Niccolo Circignani, and from the works of the best masters, and became an eminent painter of history; his pictures exhibit a mixture of the Roman with the Tuscan style of design; at Rome he painted the Death of Ananias and Sapphira; the Visitation of the Virgin to St. Elizabeth; St. Michael discomfiting the Evil Spirits; and the Baptism of Constantine, for the latter of which, he received from

Pope Paul V. the honours of knight-hood; he also painted a fine altarpiece of the Nativity, for one of the churches in Naples, &c., and was fond of introducing landscapes into his backgrounds; in his fresco works, his colouring is cheerful and brilliant, but in oil they are serious and moderate, and have a quiet placidity about them: died 1626.

RONDANI (Francesco Maria), born at Parma, 1505; was brought up in the school of Correggio, whom he assisted in some of his works; at Parma is a picture of the Virgin and Infant Jesus, which has sometimes been mistaken for Correggio; his talents are, however, confined to compositions of a few figures; one of his most considerable works is a picture of St. Augustus and St. Jerome, in the church of the Eremitani: died about 1548.

RONDINELLO (Niccolo), born at Ravenna about 1468, was a disciple of Giovanni Bellini, whose style he followed with success, but never equalled; his design is dry and formal, heads less expressive, and colouring less vigorous than Bellini; his works are chiefly confined to the churches at Ravenna: died about 1520.

RONDOLINO—See TERENCE.

RONIND, a Fleming, painted small subjects with figures on panel, after the manner of Rembrandt, some of which are in the possession of Count Villanova, in Lisbon, countersigned with his name.

RONTBOUT (N.), born in Flanders, visited Italy and Switzerland, studying from nature and sketching every romantic object that met his view; his landscapes are principally scenes in the vicinity of Rome; his paintings, which are rarely met with, may be known by the richness and warmth of their colouring in the foreground, by their fine perspective, and by their delicate penciling and transparency of colour; his figures, although not ele-

gant, are judiciously managed, and have a pleasing effect; there is a landscape signed with his name in the possession of Thomas Cobbe, Esq.; it represents a view of a Bridge between two high hills, and a river is seen through the principal arch, with a distant range of hills, and an antique tower on the border of the stream.

RONTBOUT (I.), a painter of landscapes; his pictures have so much analogy with those of Minderhout and Hobbema that they are often confounded with those of that celebrated master, but on closer inspection a great difference in the execution may be seen. His paintings are only signed with the initials of his name.

ROODTSEUS (John Albert), son of Albert Roodtseus, born at Hoorn, 1615, was a disciple of Peter Lastman, under whose tuition he became one of the most eminent portrait painters of his time; he painted three large pictures representing the portraits of the Society of Archers, which, though inferior to the works of Bartolomeo Vander Helst, prove him to have been possessed of great ability: died 1674.

ROODTSEUS (John), born at Hoorn, 1590, died 1648, painted portraits with great credit.

ROODTSEUS (James), son of John, born 1619, after studying under his father became a scholar of John David De Heem, in whose style he painted, and his works were greatly esteemed: died 1669.

ROOKER (Michael), son of Edward, an engraver, by whom he was instructed in the art of designing; he was afterwards placed under Paul Sandby to be instructed in drawing and landscape painting; in 1772 he painted and exhibited a view of Temple Bar, which was much admired: died 1801.

ROORE (James de), born at Antwerp, 1686, was first instructed by Louis Vander Bosch, and afterwards by Jaques Van Opstal; he painted historical subjects and conversations,

the former in the style of Richard Van Orlay, and the latter like the younger Teniers; his works were highly esteemed, and he found it difficult to keep pace with the demand: he also distinguished himself by his imitations of the best masters, and being employed to copy the St. Christopher of Rubens, he did it with such exactness as to surprise Van Opstal; his principal works were the History of Achilles; Brennus besieging the Capitol; Antony presenting a Crown to Julius Cæsar; and the History of Pandora: died 1747.

Roos (John Hendrick), born at Otterburg on the Rhine, 1631, was apprenticed to a painter of little note, named Julius du Jardin, and studied afterwards under Adrian de Bie, an able designer of landscapes and animals, horses, cows, sheep, goats, and camels, in which he not only surpassed his instructor, but became one of the most celebrated animal painters of his time, which he frequently designed in the most singular and difficult attitudes, and always with an accuracy for which he is remarkable; he painted the portrait of the Elector of Mentz, and those of his principal courtiers, with equal success: died 1685.

Roos (Theodore), brother of Hendrick, born at Wezel, 1638; was first a scholar of Adrian de Bie, and afterwards instructed by his brother; his first performance was a large picture representing the portraits of the Magistrates of the town of Manheim; he also painted the portraits of the Duke and Duchess of Orleans; he visited several other parts of Germany, and was employed in many historical works for the Duke of Wirtemberg; his historical works and portraits are highly esteemed, the latter especially: died 1698.

Roos (Philip), called Rosa da Tivoli, son of John Hendrick Roos, born at Frankfort, 1655; visited Rome, and designed every object from nature, having a kind of menagerie of animals for that purpose; his pictures

usually represent pastoral subjects, herdsmen with cattle, &c., which he frequently painted nearly as large as life; his groups are composed with judgment and taste, and his landscapes in the backgrounds, and skies and distances are treated in a very masterly manner; his cattle are also designed with unusual truth and spirit: died 1705.

Roos (John Melchior), son of John Hendrick, born at Frankfort, 1659, after receiving some instruction from his father he went to Italy, and on his return met with very great encouragement as a painter of history and portraits, which he soon relinquished to paint landscapes and animals in the style of his brother, and although he never reached the excellence of Rosa da Tivoli, he possessed very great merit: died 1731.

Roos (Joseph), born in Vienna, 1728, painted landscapes and cattle with considerable reputation, and was much employed by the Elector of Saxony: died 1780.

ROOSENDAEL (Nicholas), a good historical painter, born at Enkhuysen, in 1636, travelled in Italy with James Tornvliet.

ROOYEN (Gabriel Van), born at Utrecht in 1752, was pupil of his father James Van Rooyen, who painted ornaments, and died in 1789. Gabriel his son was a better painter than designer; he well understood the science of chiaro-oscuro, and had a bold and skilful touch; it is to be regretted, that with such advantages he did not better understand design, as he would then, without doubt, have been a very distinguished artist in the style of Rembrandt: died in 1817, at Amsterdam.

ROPER (—), supposed to have been born in London, was a painter of sporting-pieces, race-horses, dogs, and game, and in 1762 exhibited some of his productions at the rooms in Spring Gardens, about which period he died.

ROSA (Cristoforo), born at Brescia, about 1520, excelled in painting perspective views, and painted the architecture in some of Titian's pictures: died 1576.

ROSA (Francesco di), called Pacicco da, born at Naples about 1600, was brought up under Massimo Stanzione; painted history, his easel pictures are frequently found in the private collections at Naples, and some altarpieces in the churches, of which those most worthy of notice are St. Tommaso d'Aquino, and the Baptism of St. Candida; his style is correct, the beauty of his heads expressive, and his colouring tender and harmonious: died 1654.

ROSA (John), born in Antwerp in 1591; a scholar first of John de Wael, and then of Francis Snyder, closely studied nature in painting flowers, fruit, and animals; he went to Rome, and in passing through Genoa to go to his own country, being well entertained there, he fixed himself in that city; his manner was bold and lively, with birds he painted their eggs, with hares the dogs, with fishes cats, in figures he followed the style of Anthony Vandeyck, and painted many good portraits: he died in the year 1638. *Soprani*, p. 322.

ROSA (Pietro), son of Cristoforo, and scholar of Titian, whom he approached very nearly in his colouring; his principal works are in the cathedral and churches in Brescia: died 1576.

ROSA (Anna di), born at Naples, 1648; died 1694. This lady acquired the name of Annella di Messina for her historical subjects, which possess great merit, and from which she received the applause of the greatest artists of her time.

ROSA (Salvator), born at Naples, 1615; was placed under the care of Francesco Francazani, then received some instruction from Anniello Falcone, an eminent painter of battles, and subsequently under Guiseppe Ri-

bera, called Il Spagnoletto, whom he accompanied to Rome; from Rome he went to Naples, where he painted an altar-piece representing the Incrudulity of Thomas, and on his return to Rome painted four pictures for one of the churches there; Daniel in the Lion's Den; Tobit and the Angel; the Resurrection of Christ; and the Raising of Lazarus; and for another, the Martyrdom of St. Como and St. Damian; but his powers were better adapted to easel pictures than to figures of larger dimensions, as is evident from his admirable picture of Attilius Regulus in the Earl of Darnley's collection; in his pictures of that description we equally admire the boldness of his scenery and the correct and spirited design of his figures: his landscapes usually represent the lonely haunts of wolves and robbers, hollow glens, rocky precipices, or dreary wastes, with the trunk of a storm-struck oak spreading its shattered branches through the troubled air, and those gloomy regions peopled by assassins, outlaws, or ferocious banditti. His marines represent the desolate and shelvy shores of Calabria, whose frightful aspect is sometimes rendered doubly terrific by the fearful terrors of shipwreck; he also represented battles and attacks of cavalry, in which the fury of the combatants, and the fiery animation of the horses are perfectly delineated, and everything is of a piece; his rocks, trees, and skies have the same rude and wild character which animates his figures: died 1673.

ROSA (Sisto)—See BADALOCCHIO.

ROSALBA (Carriera). This lady, born in the Venetian States, 1675, was first instructed by Giovanni Diamantini, and for some time, applied herself to oil painting, which she afterwards abandoned for miniature and crayons, and carried these branches to such a pitch of perfection that few artists can be said to have equalled her; she painted the portrait of Frederick IV. king of Denmark, of

which she made several copies, and afterwards visited Paris, where she painted the royal family, the princes of the blood, and most of the nobility, and was received into the Academy, presenting at her reception a picture of one of the Muses. Her portraits are gracefully designed and charmingly coloured, her heads exhibit a lovely expression of truth and nature, particularly her female figures, and her tints are blended with uncommon tenderness and delicacy: died 1757.

ROSE (Nicholas)—See LIEMACKER.

ROSE (Susan Penelope), daughter of Richard Gibson, the Dwarf, by whom she is said to have been instructed in the art; she painted portraits in water colours with great freedom, and her miniatures, which were of a larger size than usual, possessed considerable merit: died 1700.

ROSEL (John Augustus), born at Nuremberg about 1750; distinguished himself as a painter of insects in miniature, which he designed with accuracy and finished very highly: died 1759.

ROSELLI (Niccolo), born at Ferrara; is supposed to have been brought up in the school of the Dossi, but in some of his works he appears to have imitated the style of Benvenuto Garofalo; he painted several pictures for the churches in his native city, amongst others, an altar-piece representing the Virgin and Infant Saviour in the Clouds; and underneath, St. John the Evangelist and St. Anthony; also a picture of the Purification: he flourished about 1568.

ROSER (M.), born at Heidelberg, 1737; after studying from nature for some time, he became a scholar of Louthembourg, but soon after quitted landscape painting and became a restorer of old pictures, particularly the works of Correggio, Raffaele, and Titian, in which he succeeded admirably; he also copied several of the principal works of the Flemish School: died 1804.

ROSETTI (Domenico), born in Venice in 1690; painted architectural views and perspective with some success, but is chiefly known as an engraver: died about 1760.

ROSI (Alessandro), born at Florence, 1627; was a scholar of Cesare Dandini, and under him became a reputable painter of history: of his pictures in the churches one of St. Francis di Paolo is much admired, also two Bacchanalian subjects in the collection of the Grand Duke: died 1697.

ROSINI (Amanzio), a citizen of Como, was a scholar of Anthony Maria Crespi, and promised to be something great in his art if death had not cut him off in his youth, in the year 1690.

ROSS (Theodore), born in Warsaw in 1638; a disciple of Cornelius de Bie; assisted his eldest brother John Henry in the fine picture he painted for the Elector Palatine, the beauty of which acquired for them the favour of other neighbouring princes, whose portraits were painted by them. *Sandart*, p. 390.

ROSSELLI (Cosimo), born at Florence, 1416; master unknown; became an artist of some note by successfully painting the portraits of Picus Mirandola, and several of the nobility; executed some works for the churches there, amongst others, a picture representing the Miracle of the Sacrament; afterwards visited Rome, where he painted in conjunction with Ghirlandaio, Perugino, Botticelli, and others; but his best picture is Christ Preaching, in which his pupil Pietro di Cosimo is said to have painted the landscapes: died 1484.

ROSSELLI (Matteo), born in Florence, 1578; studied first under Gregorio Pagani, and afterwards under Passignano, with whom he visited Rome and improved his style by studying and copying the works of Raffaele and Polidoro de Caravaggio; he returned to Florence, where he painted several frescoes representing the his-

tory of the family of the Medici, and sometimes emulated the style of Lodovico Cardi, called Cigoli, as appears in his picture of the Nativity, which is considered his finest work; he particularly excelled in fresco painting. His works are not characterized by vigorous design or animated expression, but by their simple imitation of nature, and quiet accord and solemnity of effect: died 1650.

ROSSELLINI (Bernardine), a Florentine painter and architect, much esteemed, according to *Vasari*.

ROSSETTI (Giovanni Paolo), born at Volterra; studied under D. Ricciarelli, called di Volterra, and painted history with considerable reputation; his most esteemed production is the Taking down from the Cross, at Volterra: flourished about 1568.

ROSSI (Francesco)—See SALVIATI.

ROSSI (Muzio), born at Naples, 1626; studied under Massino Stanzioni, and afterwards at Bologna under Guido, and painted an altar-piece for the Certosa representing the Nativity, which is considered a prodigy of juvenile ability: died young in 1651.

ROSSI (Girolamo), called de Rubéis the Elder, born in Rome, 1630; studied under Simone Cantarine; and although a good painter of history, is more known as an engraver.

ROSSI (Pasquale), called Pasqualino, born at Vicenza, 1641; without any instructor, and by studying and copying the best works of the Venetian and Roman schools, he reached a respectable rank as a painter of history; of his pictures at Rome, the most deserving of notice, are the Baptism of Christ; Christ praying in the Garden; and one of the Madonna and Bambino; but his best production is an altar-piece representing St. Gregory interceding for the Souls in Purgatory, painted in the finest style of Guercino. He also painted gallant assemblies and musical parties, which are much esteemed, and to be found in the choicest collections: died 1700.

ROSSI (Antonio), born in Bologna, 1700; was educated in the school of C. M. A. Franceschini, whose favourite disciple he became. Amongst the numerous pictures by him in the public edifices at Bologna, his Martyrdom of St. Andrea is most worthy of notice. He frequently decorated with his figures the architectural and perspective views of Orlandi, and F. Brizzio: died 1773.

ROSSI (Giovanni Stefano), born at Genoa, 1719; studied first under Semini, next under Sorri, and afterwards under Strozzi. He became distinguished as a painter of history: died 1769.

ROSSI (Eneas), a Bolognese painter, and scholar of Lodovico Caracci; painted the St. Dominic in the second chapel in the church of St. Riemo the Martyr, in the city of Bologna: he flourished about 1610.

ROSSI (Aniello), a Neapolitan painter; scholar of Giordano; copied the works of his master exceedingly well, and by him was taken into Spain, where he received from the Court an honourable stipend. *Dominici*, t. 3. p. 447.

ROSSI (Zanobio), a Florentine painter, and scholar of Christopher Allori; after the death of his master, finished a picture left by him imperfect, which was placed in the chapel of the Usimbardi in the church of the Holy Trinity: he flourished about 1570. *Baldinucci*, par. 3. sec. 4. p. 306.

ROSSI (Il), called by the French Maitre Roux, born in Florence, 1496; studied the works of Andrea del Sarti, Michael Angelo, and Parmegiano; but painted in a style peculiarly his own. Singular, though grand; his naked figures were beautiful, their attitudes graceful and expressive, and there is a lively expression in his heads, tasteful arrangement of drapery, an effective management of light and shadow, and a daring execution, accompanied by a wildness and extra-

vagance, the result of a fertile imagination. He painted numerous pictures for the churches at Rome and Florence; amongst others the Assumption of the Virgin; the Marriage of the Virgin; the Decollation of St. John; and the Deposition from the Cross; and at Venice he painted his celebrated picture of Mars and Venus; engraved by Domenico Barbieri: died 1541.

ROSSIS (Angelo), a Florentine painter, in perspective, in fresco, and in oil; lived a long time in Venice, where he died in the year 1742. He painted a fresco in the grand saloon, in the palace of Signor da Lezzi, a Venetian patrician, but he did not succeed so well as in architecture.

ROTA (Martin), twice copied the famous Judgment, by Buonarrotti, in large and in small, which has been engraved, as also are some works of Raffaele and Frederick Zuccheri. *Baldinucci*, p. 5.

ROTARI (Conte Pietro), born at Verona, 1707; first practised the art as an amusement, and afterwards studied under Antonio Balestra; then visited Venice, and contemplated the works of Titian, Tintoretto, and other great masters; afterwards went to Rome, entered the school of Francesco Trevisani, and became a correct and graceful designer; he joined to the expressive airs of his heads an elegance of contour, and a tasteful disposition of his draperies. At Dresden he painted the portraits of the Electoral and Imperial family; and at Petersburg, those of the Empress Catherine, the Grand Duke Peter, and his consort Sophia Augusta; he also painted several subjects from sacred and ancient history, one of which represents the Continnence of Scipio; but his principal pictures in Italy, are an Annunciation, and the Birth of the Virgin; his own portrait is in the Florentine Gallery: died 1762.

ROTTENHAEMER (John), born at Munich, 1564; was instructed by Donouwer; then went to Rome, and

distinguished himself by his small pictures of historical subjects, which retained somewhat of the German taste, but were touched with great neatness and spirit, and ingeniously composed; he painted an altar-piece for one of the churches at Rome, representing several Saints with a glory of Angels; and afterwards visited Venice to improve himself in colouring, where he studied the works of Tintoretto, whose style he imitated very successfully. During his stay there, his most admired pictures were the Annunciation; and a picture of St. Cristina; at Mantua he also painted several pictures, one of which, Nymphs dancing, was particularly admired; he returned to Augsburg, where he painted an altar-piece representing all the Saints, which is considered one of his best productions; he painted many capital figures for the Emperor, Rodolphus II., one of which, the Feast of the Gods, a composition of many pictures, is gracefully designed and coloured, with all the splendour of the Venetian school. His cabinet pictures are numerous, and to be found in the choicest collections; the backgrounds frequently painted by John Breughel, and sometimes by Paul Bril. He usually made a choice of gay and agreeable subjects, and was fond of introducing naked figures into his pictures, which he designed with taste, and coloured with delicacy. Though he resided many years in Italy, he never lost sight of the taste of his country: died 1606.

ROTH (William), an English portrait painter in oil and in miniature; was an exhibitor in 1768; his subject, a girl looking at herself in a mirror, is heavily painted and evincing but little talent: died 1770.

ROUQUET, a Swiss of French extraction; came to England and imitated Mr. Zincke in enamel, with some success; he lived in the reign of George II.: *Walpole*, v. 4. p. 200.

ROVERE (Giovanni Mauro) called Fiamminghino, born at Milan, 1570;



was brought up under the Proccacini, whose style he followed, particularly that of Giulo Cesare, and painted history with great success. His altarpiece of the Last Supper, is admired for the grandeur of the composition, and the expressive character of the heads. Several of his easel pictures are in the private collections at Milan : died 1640.

ROUSSEAU (James), born at Paris, 1626, where he studied the elements of design ; went to Rome and studied perspective and landscape, and designed the most remarkable views of the vicinity of that city ; and became an eminent painter of landscapes and architectural views. Came to England, and was employed by the Duke of Montague in ornamenting Montague House, and afterwards was employed in painting several landscapes, and perspective views for the palace of Hampton Court. His landscapes generally represent classic scenery, embellished with views of a magnificent architecture ; and he appears to have taken for his model the works of Nicholas Poussin.

ROVIALE, a Spaniard, and scholar of Francis Salviati, in Rome ; assisted his master, and painted the Conversion of St. Paul in the church of San Spirito : he flourished about 1580. *Vasari*, p. 3. l. 2. p. 94.

ROUX (Maitre) — See Rosso.

ROY (Simon le), Charles and Thomas Dorigni, Lewis Farnese, John le Rambert, Charles Carmois, and John and William Rondelet, all painters to Francis I. King of France, worked together with Abate Primaticcio under the orders of Philibert di Lorme, architect and superintendent of the royal buildings, about the year 1559. *Felibien*, par. 3. p. 58.

ROY (J. B de), born at Brussels in 1759, a painter of landscapes and animals ; having exhibited in early youth his inclination for the art, his father encouraged him in his studies and took a journey with him into

Holland, to shew him the chef-d'œuvres of that school ; the style of Potter decided his taste. He never had any other master than nature, but succeeded by assiduous labour and study in producing works of the highest merit and which are still admired ; he formed also a number of scholars. The Royal Society of Brussels decreed him publicly a gold medal and made him an honorary member of the same Society ; his numerous and fine collection of studies from nature no master has yet surpassed. In the Museum at Brussels is a painting by him of a troop of cattle, four cows and a bull, with their conductor issuing from a wood and passing through a pool of water to go into the meadow.

ROZEE (Madame.), born at Leyden, 1632 ; as her manner of working could not be explained, was distinguished by the appellation of the Sorceress, the prevalent opinion being that she blended floss silk of different shades and colours, so artfully as to imitate nature, whatever was the object she represented : her portraits glow with life ; her landscapes and flowers breathe nature itself, her architecture is superb, and one of her pictures, representing only the trunk of an old tree, covered with moss, and a spider weaving its web amongst the branches, fetched the large sum of 500 florins : died 1682.

RUBEIS — See Rossi.

RUBENS (Sir Peter Paul), born at Antwerp, 1577 ; was placed under the tuition of Tobias Verhaecht, a landscape painter of some reputation, and afterwards became a disciple of Adam Van Oort, whose school he soon quitted to enter the academy of Otho Venius, at that time one of the most distinguished masters of the Flemish school. He visited Italy, and at Venice examined the works of the most celebrated Venetian masters, those of Giulio Romano engaging his particular attention. He painted, amongst others, a picture of the

History of Turnus and Æneas for the Duke of Mantua, and revisited Venice for the purpose of studying the works of Titian and Paolo Veronese : afterwards went to Rome, and copied some of the best paintings he could find there for the Duke of Mantua, which were considered by the Duke as very little inferior to the originals. He painted for Duke Albert three pictures for the church of S. Croce, representing the Finding of the Cross by St. Helena ; Christ bearing the Cross ; and the Crucifixion ; the two last are ranked amongst his most admired productions. He afterwards went to Madrid on an embassy, and painted the portrait of the King of Spain, Philip III. ; then revisited Rome and painted three other pictures in the style of Paolo Veronese. At Genoa he was employed in several considerable works, and painted two pictures for the church of the Jesuits, representing the Circumcision, and St. Ignatius working a Miracle ; and on his return to Antwerp, he executed the greater part of the chefs-d'œuvre that have immortalized his name : he occasionally employed Snyders and Wildens in forwarding the animals and landscapes of some of his pictures, and it having been insinuated that he was indebted to them for the best part of the reputation he enjoyed, he painted with his own hand some of his most admirable landscapes, lion huntings, and other miscellaneous subjects. He also painted for the Gallery at Luxembourg a series of allegorical and emblematical subjects, representing the principal events in the life of Mary de Medicis, by whom he was employed, twenty-four in number, two of which he finished when at Paris. He painted four pictures for the church of the Convent of the Carmelites in the town of Loeches near Madrid ; one, an allegorical subject representing the Triumph of the New Law, in which the figure of Religion is seated on a superb triumphal car, drawn by four angels, with others bearing the Cross, with

characteristic symbols, four figures expressive of the various characters of Infidelity and Ignorance, over which Religion is supposed to triumph, follow the car, like slaves or captives bound in chains : the group is crowned by beautiful cherubims that hover in the air with chaplets in their hands. The companion picture represents the interview between Abraham and Melchisedek, who offers him bread and the tenth of his spoils : the other two pictures represent the four Doctors of the Church and the four Evangelists, with their distinctive emblems. He also painted eight grand pictures for the great saloon of the palace at Madrid, which are regarded as matchless specimens of his colouring ; they represented the Rape of the Sabines, now in the National Gallery, and also the celebrated landscape called Rubens Chateau ; the Battle between the Romans and Sabines ; the Bath of Diana ; Perseus and Andromeda ; the Rape of Helen ; the Judgment of Paris ; Juno ; Minerva and Venus ; and the Triumph of Bacchus. On visiting England, he painted the ceiling of the Banqueting House at Whitehall : died 1640. He painted history, portraits, animals, landscapes, fruit and flowers, and it would be difficult to decide in which he most excelled ; his female forms have seldom any pretensions to elegance or grace, and he appears to have preferred the brilliancy of effect to the beauty of form, and too frequently to have sacrificed the correctness of design to the magic of his colouring ; in the foreshortening of his figures he displayed the most correct and admirable taste. His animals, especially those of a ferocious kind, are painted with a spirit and energy that is unequalled ; his lions and tigers are touched with a fierceness peculiar to their character ; his horses, always of the noblest race, are designed with a fire and animation that is inimitable. In his landscapes he reminds us of the grandeur of Titian, and they are in no respect inferior : the picturesque forms of his

rocks and trees, the deep shadows in his glades and glooms, the watery sunshine and the dewy verdure, form a striking contrast with the fascinating productions of Claude Lorraine.

**RUBENTSTEIN** or **RIEBENTSTEIN** (—), native of Germany; came to London, where he resided several years. He painted dead game and still life, and occasionally portraits, but excelled in the former: died 1763.

**RUBIALES** (Pedro de), born in Estremadura; he studied under Francesco Salviati, whom he assisted in many of his works; and also assisted Giorgio Vasari. His best production is a picture of the Conversion of Saul, in the church of Spirito Santo at Rome: he flourished about 1545.

**RUGENDAS** (George Philip), born in Augsburg, 1666; was instructed in design by Isaac Fisscher, a painter of history; but his genius leading him to paint battles and skirmishes of cavalry, he studied the works of Borgognone and the prints of Tempesta, and acquired considerable reputation by his pictures of that description. Many of his works represent scenes of which he was himself an eye-witness. His works exhibit three different styles: in the first, his colouring is preferable to his design; in the second, his design is preferable to his colouring; and in the last, he combines harmony of colouring with an accurate design, and uncommon freedom of pencil: died 1742.

**RUGGIERI** (Guido), born in Bologna; was a disciple of Francesco Raibolini, called Il Francia, and assisted Primaticcio in some of his works; but we have no account of his style or productions: he lived about 1550.

**RUGGIERI** (Giovanni Battista), called del Gessi, born at Bologna: flourished during the pontificate of Urban VIII., was first a disciple of Domenichino, and afterwards of Francesco Gessi, whom he accompanied to Naples, and assisted in some of his principal works. He visited Rome, and painted

some pictures for the churches, in oil and in fresco. His principal works at Bologna are, the Assumption of the Virgin; the Adoration of the Magi; and the Descent of the Holy Ghost; which have sometimes been mistaken for the works of Guido: died 1659.

**RUGGIERI** (Ercole), called del Gessi, brother of Giovanni Battista; was educated in the same school, and imitated the style of Francesco Gessi so closely that it is difficult to distinguish their works. Such are his pictures of St. Joseph, and the Virgin and Infant Christ; with St. Catherine, and other Saints, at Bologna: died young.

**RUISCH** (Rachel), born at Amsterdam, 1664. This lady was a celebrated paintress of flowers and fruit; she studied under William Van Aelst, an eminent flower painter, whom she greatly surpassed, as well as every other artist, hardly excepting the admirable productions of Van Huysum. Her subjects are represented in so admirable a manner as to produce perfect illusion, which is rendered more exquisite by the selection of her objects, and her tasteful manner of grouping them. She married in early life Jurian Van Pool, an eminent painter of portraits: died 1750.

**RUIZ** (Francis Ignatius), a Spaniard; was painter to Charles II. king of Spain; and many of his works were painted for that court. In the church of the Barefooted Friars, in Madrid, he painted a St. John del Croce, and around him many of the actions of that Saint; a work that is highly esteemed in Spain: he died at the age of 56, in the year 1704. *Palumino*, p. 480.

**RUNCIMAN** (Alexander), born in Edinburgh, 1786; having a taste for drawing, he travelled to Italy, with his younger brother, John, also a promising artist, who died there. Soon after his return, in 1773, he settled at Edinburgh, and painted some historical pictures, amongst which was

the Ascension. His other principal performances were, Ulysses surprising Nausicaa at play with her maids; partly in the manner of Giulio Romano and partly in that of Tintoretto; Lear and his daughters; and Agrippina carrying the ashes of Germanicus. He possessed a facility of hand and a considerable intelligence in colouring, and was not altogether deficient in design: died 1785.

RUOFFOLI (Guiseppe), born at Naples, 1600; was a celebrated painter of flowers and fruit, which he grouped with excellent taste, and coloured well: died 1659.

RUSCA (Chevalier), born in Milan; came to England in 1738, and painted a few pictures in a gaudy fluttering style, but with some merit. *Walpole*, vol. 4. p. 116.

RUSSEL (Antony), studied under Riley, and was consequently a portrait painter in the reign of George I., but we have no description of his works or style: died 1743. *Walpole*, vol. 4. p. 18.

RUSSELL (Theodore), nephew and pupil of Cornelius Jansen, and afterwards a scholar of Vandyck; lived in the reign of James I. and copied many of Vandyck's portraits on small panels in miniature. *Walpole*, vol. 2. p. 11.

RUSSELL (John), born at Guildford in Surrey, 1744; studied under Francis Cotes, whose style he followed both in oil and crayons, particularly the latter, in which he painted many good portraits, though sometimes unnatural in the colouring: died 1806.

RUSTICI (Francesca), born at Sienna, about 1595; studied under Francesco Vanni; for some time imitated the style of M. A. Caravaggio, and in his pictures representing subjects by torchlight: he resembles Gerard Honthorst, called Gherard dalle Notti, but is somewhat more select in his forms and more correct in his design. At Rome he studied

the works of Annibale Caracci and Guido, and painted some pictures for the churches and other public edifices, but with an originality of style peculiarly his own. There is a fine picture by him of an expiring Magdalen, in the collection of the Grand Duke of Tuscany; another of a St. Sebastian, in the Palazzo Borghese at Rome; but his most esteemed production is the Annunciation, in one of the churches at Sienna: died 1625.

RUTA (Clement), a scholar of Carlo Cignani; is mentioned in *Vita del Carlo Cignani*, p. 60: he lived about 1660.

RUVIALE (Francesco), called Il Polidorino, born in Spain; was brought up in Naples, and flourished about 1550. He was a disciple of Polidoro da Caravaggio, whose style he followed with so much success as to acquire the name of Il Polidorino. His principal works at Naples are his Dead Christ; and the Descent from the Cross.

RUYSDAEL (Jacob), born at Haerlem, 1636; instructor unknown. He became acquainted with N. Berghem, under whose advice he devoted himself to the art of painting. His landscapes represent the most interesting views in the neighbourhood of Haerlem, and occasionally the rocky borders of the Rhine, with cascades and waterfalls, treated in so picturesque a style that they may almost be said to be unrivalled. He designed every thing from nature, his trees and broken grounds are of the most pleasing forms, his skies light and floating, and there is an agreeable freshness in his verdure almost peculiar to himself; he also painted sea-pieces with equal success, and his pictures of fresh breezes and gales of wind are equal to the productions of any artist in subjects of that kind; his works are held in the highest estimation, and are found in the choicest collections. They are sometimes decorated with figures by Ostade, Adrian Vanderveelde, or Philip Wouwerman, by which their value is greatly increased: died 1681.

**RUYSDAEL** (Solomon), elder brother of Jacob, born at Haerlem, 1616; painted landscapes and views of rivers in Holland, in which he imitated the style of John Van Goyen, and was probably his scholar; they are poorly painted, and produce a slight and feeble effect: died 1670.

**RY** (Peter Dankers Van), born at Amsterdam, 1605; excelled in portraits, and on visiting Stockholm was appointed painter to the King: died 1659.

**RYCK** (Peter Cornelius de), born at Delft, 1566; studied first under James Willems, and afterwards under Hubert Jacobsq, then visited Italy; passed some years at Venice, and formed his style by studying the works of Giacomo Bassano; he painted historical and pastoral subjects, with landscape and cattle, which were esteemed in his time: died 1628.

**RYCKAERT** (Herstz), studied under John Mostaert, and soon became a good painter; he made many works, which are dispersed about Frisia: his greatest ability lay in representing the naked figure, and he had so handsome a face that Francis Floris took his portrait for his St. Luke; he grew corpulent and blind, and died at the age of 95, in the year 1577. *Baldinucci*, secolo 4. p. 218.

**RYCKAERT** (Martin), born at Antwerp, 1591; studied under Tobias Verhaecht, an artist of considerable celebrity; afterwards went to Italy, studied several years, and returned to his own country with numerous designs which he had made of the most remarkable views in the vicinity of Rome, and became one of the ablest landscape painters of his time. His pictures are embellished with ruins of ancient architecture, rocks, mountains, and waterfalls, and his landscapes exhibit a grandeur of scenery not usually found in artists of his country, and are occasionally decorated with figures by John Breughel. Vandyck painted his portrait: died 1636.

**RYCKAERT** (David), son of Martin, born at Antwerp, 1615; was first instructed in landscape painting by his father, but the fame of Brouwer and Teniers having reached him, he attempted similar subjects, and was eminently successful; he painted assemblies of peasants regaling, musical parties, and the interiors of chemists' laboratories, spectres and incantations, the Temptations of St. Anthony, &c. and occasionally attempted subjects of a more elevated character. He gave a lively and expressive character to his heads; his colouring is clear and transparent, and his pencil light and spirited. His pictures were so much admired that he could scarcely keep pace with the demand for them; they are found in most of the collections in Flanders and Brabant, but seldom in this country.

**RYCKX** (Nicholas), born at Bruges in 1637; travelled when very young into the East, and made a long stay at Jerusalem and its environs, where he made designs of the most noted places. His landscapes are in good taste and breathe a mysterious undefinedness that is very agreeable; he painted with great facility, much in the style of Vander Kabel: he represents with the greatest truth caravans, and the dresses of the inhabitants are carefully observed; his figures, his horses, his camels are designed and touched with spirit, and his colouring is very good. On his return to his native country, he was admitted into the Society of Painters in 1667: he died at Bruges in 1695.

**RYN** (Rembrandt Van)—See **REMBRANDT**.

**RYSBRAECK** or **RYSBRECHTS** (Peter), born at Antwerp, 1657; was a scholar of Francesco Milé, whom he accompanied to Paris, and studied the works of Gaspar Poussin, whose style is discernible in all his compositions, and is yet sufficiently distinct to secure him from the imputation of plagiarism; there is, however, a want of variety, and a certain monotony in his pic-

tures, which place them in a much inferior rank to those of Poussin, although they are frequently passed off for the works of that master: died 1716.

**RYSBRAECK** or **RYSBRECHTS** (Peter); an obsolete landscape painter of this name, resided at Brussels, but his works are too indifferent to be compared with those of the above.

**RYSEN** (Warnard Van), born at Bommel, in Holland, about 1600; was a scholar of Cornelius Poelemborg; went to Italy, and on his return, painted landscapes, with historical figures in the style of his instructor, which were held in consideration.

**RYX** (Nicholas)—See **RYCKX**.

**SABBATTINI** (Andrea), called *Da Salerno*, born at Salerno, about 1485; studied first under Raimo Epifanio, an artist of little celebrity, and at Perugia, from the works of Perugino, then visited Rome and entered the school of Raffaello, by whom he was employed in painting some frescoes from his designs; he returned to Salerno, and painted an altar-piece representing the Virgin and Infant Saviour, with two saints of the Order of the Benedictines, and another of St. Francis kneeling before the Virgin and Infant, with a glory of angels, which is highly commended; he soon afterwards established himself at Naples, and was considered the ablest artist of that school; his frescoes are mostly destroyed, but of his oil pictures at Naples, the most esteemed are the following:—the Assumption of the Virgin, the Adoration of the Magi, and the Madonna and Bambino, with the Virgin and other saints; several of his other works are at Genoa, and his easel pictures are frequently found in private collections. In design he was tasteful and correct, in colouring fresh and harmonious; his attitudes elegant and select, and his masses of light and shadow con-

ducted with intelligence, and though inferior to Giulio Romano, he greatly surpassed Raffaello del Colle, and others of that rank; his muscles are sometimes too harshly delineated: died 1550.

**SABBATTINI** (Lorenzo), called *Lorenzino da Bologna*, born at Bologna, about 1540; master not mentioned; visited Rome, and improved himself by studying the works of Raffaello, whose style he imitated with great success; but in his smaller pictures he endeavoured to imitate the graces of Parmegiano; he there painted several subjects from the life of St. Paul, and an emblematical picture of the Triumph of Faith over Infidelity, exemplified by a figure of Religion holding in one hand the Cross, and in the other the Chalice, with several figures at her feet, descriptive of Heresy. At Bologna he painted several pictures, of which the most worthy of notice are the Crucifixion; the Assumption; St. Michael vanquishing the Rebel Angels; the Four Evangelists, and the Four Doctors of the Church: died 1577.

**SACCHI** (Andrea), born at Rome, 1594; was the son of Benedetto, an artist of little note, studied under Francesco Albano, and was his most distinguished disciple; he afterwards improved his style, by studying the works of Raffaello, Polidoro de Caravaggio, and the antique marbles, and executed several other works in oil and in fresco, many of which are in the public edifices at Rome, and are ranked amongst the most admired productions of art in that capital: such are his celebrated pictures of the Death of St. Anne; the Angel appearing to Joseph; St. Romualdo, now in the gallery at the Louvre, which was considered his best performance, and one of the four finest pictures in Rome: it represents the Saint seated in a solitary valley of the Apennines, surrounded by some of his order, to whom he is explaining his reasons for retiring from the world;

every thing in the picture breathes tranquillity and repose; the expression of the head of the Saint is admirable, as is the attention with which the Monks are listening to his discourse. The surprising effect he has given to a group of six figures, all habited in white drapery, without the aid of contrast, is the wonder and admiration of the artist. He was regarded as the greatest colourist of the Roman school: died 1661.

**SACCHI** (Carlo), born at Pavia, 1617; studied first under an obscure painter, named Rosso; afterwards went to Rome, and from thence to Venice, to study the art of colouring, and made the works of Paolo Veronese the particular objects of his imitation, in which he was very successful. One of his most esteemed productions is his picture of St. James resuscitating a dead body, which is much in the style of Paolo; died 1706.

**SACCHI** (Anthony), born in Como; studied in Rome, and on returning into his own country was painting in the cupola of the church of St. Fidele, when, taking the point much higher than he should have done, which would have made the figure too gigantic, he was so mortified, that he died of grief in 1694.

**SACCHI** (Jasper), a native of Imola; painted in the church of St. Francis in Ravenna the picture of St. Rocco, with the Virgin Mary and St. Francis and St. Sebastian. *Fabri*, p. 115.

**SACCO** (Scipio), a painter of Romagna; made a painting of Pope Gregory in the cathedral of Cesena, larger than life; and in the church of St. Dominic in the same city, he painted the Martyrdom of St. Peter. These are the only works of his mentioned by *Scanelli*, who says that he was a scholar of Raffaele, p. 183.

**SACOT** (Daniel), born at the Hague; a pupil of William Doudyns, and an historical painter; having acquired considerable skill, departed for Italy,

to continue his studies, and remained there some years: he returned to his own country, where he died in 1691.

**SADLER** (Thomas); studied under Sir Peter Lely, and painted portraits and miniatures in his style.

**SAGRESTANI** (John Camillus), born in Florence in 1660; had for his first master in design and in painting Anthony Giusti and Romolo Panfi; he then went to Rome, Venice, and Parma, at each place studying the works of the best masters, and finally to Bologna, where he practised in the flourishing school of Carlo Cignani, and then returned to his own country, possessed of an easy, speedy, and delightful style of painting, and a judicious mixture of colours; with those advantages he found himself in constant exercise for the public, and for private persons, in oil and in fresco. In his youth he delighted in sketching the portraits of his friends with pen and ink, and underwriting a sonnet or a madrigal, for which he had a genius.

**SAINTOURS**, born at Geneva in 1752; was a pupil of Vien, and of Andrew Vincent, and correspondent of the fourth class of the Institution. He gained the grand prize for painting at the Royal Academy of France, but did not obtain the recompence attached to it, because he was of the Protestant religion. He made a journey to Rome, and imitating the example of the pensioners of the King in that city, sent several studies to the Academy, which were publicly exhibited, and loaded with applauses justly merited: he died in his native city in 1809.

**SAILMAKER** (Isaac), an English painter of marine subjects, who was appointed by Cromwell to paint a view of the Fleet before Mardyke: died 1721.

**SAINT AUBIN**—See **AUBIN**.

**SAITER** or **SEITER** (Daniel), born in Vienna, 1649; studied at Venice, under Carlo Loti: visited Rome, and

gave proof of his abilities by an altar-piece, representing John preaching in the Wilderness; and a fine picture of the Death of Lucretia. At Turin he painted some frescoes; and in the royal collection there is a *Pieta*, which is worthy of the school of the Caracci: died 1705.

**SALAERT** (Anthony), born in Brussels, about 1570; instructor unknown; was a reputable painter of history. Several of his pictures were in the churches of Brussels, one of which, representing a Procession of the Confraternity of Archers, possessed sufficient merit to render it an object of plunder by the French, and it is now in the gallery of the Louvre: died 1632.

**SALAI** or **SALAINO** (Andrew), a Milanese painter, and scholar of Leonardo da Vinci; when young was so very beautiful, that his master, in painting angels and other figures, always took him for his model, and instructed him in all the principles and difficulties of the art: he flourished about the year 1550. *Vasari*, par. 3. lib. 1. p. 13.

**SALERNO** (Andrea da)—See **SABBATTINI**.

**SALI** (Carlo), born at Verona, 1688; studied first under Alessandro Marchesi, and then under Antonio Balestra, and became a reputable painter of history: died 1747.

**SALIMBENI** (Arcangiolo), born at Sienna; is said to have been a disciple of Federigo Zuccaro, but more resembles Pietro Perugino, as appears in his pictures of the Crucifixion, and of St. Peter the Martyr, which are free from that heavy and maimed style that distinguish the works of Zuccaro: he lived about 1560.

**SALIMBINI** (Cavaliere Ventura), called Bevilacqua, son of Arcangiolo, born at Sienna, 1557; after receiving some instruction from his father, he visited Parma and Modena, studied the works of Correggio and Parme-

giano, and improved himself greatly; on arriving at Rome executed several works for the churches and public edifices, of which the most worthy of notice are the Baptism of Christ; Abraham and the Angels; the Circumcision; and the Annunciation; and at Florence his picture of the Marriage of the Virgin affords ample proof of his talents. Agostino Tassi frequently painted the landscapes in the backgrounds of his pictures. At Wilton, in the collection of the Earl of Pembroke, is a picture representing the Descent of the Holy Ghost, by that master; his style of painting greatly resembles that of Francesco Vanni: died 1613.

**SALINCORNO** (Mirabello), a scholar of Ghirlandaio; with his friend and companion, Girolamo Crocefissajo, painted for the obsequies of Buonarroti. *Vasari*, par. 3. lib. 2. p. 202.

**SALINI** (Cavaliere Tommaso), born in Rome, 1575; was instructed by Baccio Pintelli, an artist of little note, and without any further assistance acquired some celebrity as a painter of history. He painted several pictures for the churches and other public edifices at Rome, and amongst others, a picture of S. Tommaso da Villanuova giving Alms to the Poor, which is favourably spoken of. He also painted flowers and fruit with considerable success: died 1625.

**SALIS** (Carlo), born at Bologna, studied under Guiseppe dal Sole, at Bologna, and afterwards under Antonio Balestra, at Venice, whose style he imitated with great success. One of his most esteemed works is an altar-piece, at Bergamo, representing St. Vincenzo healing the Sick: died 1763.

**SALM** (Van), an obscure Dutch painter of marines, and views in Holland, in black and white, in imitation of pen and ink drawings; they are neatly finished, but have little more effect than a print.



**SALMEGGIA** (Enea), called *Il Tarpino*, born at Bergamo about 1556; was first instructed in the school of the Campi, and afterwards under Proccacini, when he applied himself to the study of the works of Raffaele, and was one of the most successful followers of his style. His picture of St. Vittore, at Milan, has been mistaken for that master's; amongst his numerous works at Bergamo, the most established are the Adoration of the Magi; an Altar-piece representing the Virgin and Child in the Clouds, with a Choir of Angels, and below, St. Benedetto, St. Grata, and another saint; the Martyrdom of Agati; and the Taking down from the Cross; and at Milan are two of his finest works, representing Christ's Sermon on the Mount, and the Flagellation: died 1626.

**SALMERON** (Christobal Garcia), born at Cuenca, in Spain, 1603; studied under Pedro Orrente, and became a reputable painter of history and animals. One of his most esteemed works is a picture of the Nativity, at Cuenca. He was employed by Philip IV. to paint a Bull-fight in honour of the Birth-day of Charles II. of Spain: died 1666.

**SALTARELLO** (Luca), born at Genoa, 1610; was a disciple of Domenico Fiasella, on leaving whose school he painted an altar-piece for the church of St. Stefano, representing St. Benedetto resuscitating a dead person, full of expression, and with a sober and harmonious colouring, and developing extraordinary powers as an artist: he went to Rome, and died young, 1635.

**SALUCI** (Alexander), a Florentine painter, and a cavaliere, is mentioned in the Book of the Academicians of Rome in the year 1648.

**SALVATOR ROSA**—See ROSA.

**SALVI** (Giovanni Battista), called *Il Sassoferrato*, born near Urbino, 1605; was the son of Tarquinio

Salvi, a painter of little note, by whom he was instructed. He afterwards visited Naples, and is supposed to have studied under Domenichino, but he occasionally imitated the style of Guido, Albani, Baroccio, and even Raffaele; his pictures generally represent the Virgin and Infant Christ, or a female saint, and he seldom ventures upon more complicated subjects. There is an altar-piece at Rome by him, representing the Virgin and Child, with St. Catherine and St. Dominic: died 1685.

**SALVIATI** (Guiseppe)—See PORTA.

**SALVIATI** (Francesco Rossi), called *Il*, born at Florence, 1510, the son of Michael Angiolo Rossi; studied first under Andrea del Sarto, and afterwards under Baccio Bandinelli, and became distinguished as the most able artist of that time at Rome. His principal works are the Annunciation; Christ appearing to St. Peter; the Life of St. John the Baptist, in fresco; he also executed the cartoons for the tapestry for the palace of the Prince Farnese, in which he represented the History of Alexander; and several pictures at Venice for the public edifices there, of which the history of Psyche, in a series, is particularly commended. At Florence he represented the victory and triumph of Furius Camillus, in which he has delineated the arms, habiliments, and costume of ancient Rome with surprising fidelity. He visited France, where he painted a fine picture for the church of the Celestines at Paris, representing the Taking down from the Cross. His pictures generally border on the gigantic. He painted several poetical subjects in oil, and it is remarkable that many of his pictures painted in only two colours are considered his best: died 1563.

**SALVIONI** (Rosalba Maria), scholar of Sebastian Conca; when only fifteen years of age, copied very exactly some pictures of Carlo Maratti, and of other

good masters, which, with the portrait of the Pope, was presented to that Pontiff, and she was rewarded with two handsome large medals, one of gold and the other of silver. Other works of her's have been presented to different princes, and have given great pleasure. In the church of the Minor Observants, of the reformed order of St. Francis, there is a painting by her representing Santa Catherine, Virgin and Martyr, and in her own house, a portrait of her sister, with other works, which are an honour to herself and country: she died in 1708.

SAM (Engel), born at Rotterdam in 1699; was a good painter of portraits, and excelled in the execution of cabinet pictures. He painted a Flight into Egypt in the manner of the Chevalier Vander Werff, which so closely resembles the works of that celebrated master, that good connoisseurs have a difficulty to distinguish it from his; he also evinced much talent in familiar scenes and pictures of that kind.

SAMACCHINI (Orazio), born at Bologna, 1532; was first instructed by Pellegrino Tibaldi, and afterwards studied the works of Correggio, and was employed to paint in fresco the chapel of the cathedral. He never adopted the principles of the Roman school, but returned to Bologna, confirmed in his adherence to the style of Lombardy. He embellished the churches of his native city with many works, amongst which are his celebrated picture of the Coronation of the Virgin; a Presentation in the Temple; the Last Supper (an altarpiece); and the Crucifixion; also the Fall of Icarus in the Lambertine Palace; and a series of pictures of the Prophets in the church of St. Abbondio, at Cremona: died 1577.

SAMELING (Benjamin), born at Ghent, 1520; studied under Francis Floris, and painted history and portraits in the style of that master: died 1571.

SAMMARTINO (Mark), was a Neapolitan, but lived in Venice nearly all his life; he painted landscapes and small figures, for which he was held in great reputation: he flourished about the year 1680.

SAN, or SON (Gerard de), born at Bruges, in 1754; studied design under Legillon. He visited Rome in 1781, and there studied historical paintings. During his stay in Italy he gained three prizes: first a silver medal at the Papal Academy for a design after nature, and two gold medals at Parma, one in 1783 for a painting representing the carrying off of the Palladium from the Temple at Troy, and the other of Alexander when he had received the beverage from his Physician. In 1785 he commenced a painting of Clelia swimming across the Tiber with her companions, flying from the camp of Porsenna: this picture was exhibited, but never finished, as the dangerous illness of his mother obliged him to leave Italy suddenly. He returned to his native country by Venice, the Tyrol, and the Rhine. He painted a great number of family pictures; and some of his paintings taken from sacred history are in the catholic church at Groningen; his designs in crayons of three colours are esteemed by amateurs. He was master of design to the deaf and dumb institution at Groningen. He also formed some pupils, whom he inspired with good taste, among whom was his son G. de San, Jun., who obtained several medals at the academy, and who painted history, landscapes with cattle, flowers, and fruit. The father died at Groningen, 1830.

SANDBY (Paul), born at Nottingham, 1752; is chiefly known as a painter of landscapes in water colours, in which he exhibited talents of a very superior kind, his scenery in many instances, not being merely an address to the eye, but an appeal to the mind. The towering battlements of the baronial castle, the mouldering

fragments of the ivy mantled abbey, forcibly remind us of the reverential awe with which they were first contemplated. His views of modern mansions are generally speaking picturesque, and invariably correct, and he is said to have drawn upwards of seventy views of the neighbourhood of Windsor. His landscapes, painted from fancy, beam with taste and talent. He is said to have occasionally painted in oil; but the only known picture of that kind is a subject from Gray's poem of the Bard, which was taken at an early period of his life: died 1808.

SANDERS (N.), a painter of portraits, is mentioned in the work of Houbraken.

SANDERS (Gerard), a good painter of history and landscapes, born at Wezel in 1702; was a pupil of his father, Toby, of Nimeguen, who lived at Rotterdam, and was employed the greater part of his time in painting saloon ornaments; he has, nevertheless, left some good easel pictures exceedingly well finished: he died at Rotterdam, 1767.

SANDEART (Joachim), born at Frankfort on the Maine, 1606; was instructed in the rudiments of design by Matthew Merian and Theodore de Bry, and afterwards went to Utrecht and became a disciple of Gerard Honthorst. He visited Venice, where he copied some of the finest pictures of Titian, Guido, P. Veronese, and Vandyck, and at Rome was employed in several considerable works for the Emperor Ferdinand, and for Maximilian, Duke of Bavaria. His most capital performance is a representation of the Last Judgment, containing a number of figures, well designed, and admirably coloured: died 1688.

SANDRINO (Tommaso), born at Brescia, 1575; he excelled in painting perspective and architectural views, and was no mean painter of history. Several of his works are in

the public edifices at Milan and at Ferrara: died 1631.

SANESE (Berna), a scholar of Andrew Orcagna; painted in Florence, in Sienna, and in Cortona, and in 1369 went to Arezzo to paint in St. Augustine's church the story of Marino Barattiere, who for avarice sold his soul to the devil, and was rescued from him by St. James. He was painting in St. Gimignano, of Valdesca, when he fell from a scaffold, and died in two days, in the prime of life, in 1381. *Vasari*, par. 1. p. 118.

SANFELICE (Ferdinando), born at Naples; was a scholar of Francesco Solimene, whom he assisted in his numerous works, and was one of his ablest disciples. He painted some altar-pieces for the churches at Naples, and excelled in landscape, perspective views, and fruit: died 1759.

SANGIORGIO (Eusebius), a Perugian painter, and a scholar of Peter Perugino: flourished about the year 1530. *Morelli*, p. 163. *Vasari*, par. 2. p. 420.

SANTA-CROCE (Francesco Rizzo da), born at Santo Croce in the Bergamese State; visited Venice, and entered the school of Vittore Carpaccio, but adopted a more modern and unrestrained style. One of his most esteemed productions, an altar-piece, representing the Virgin and Infant Christ, with St. Geremia and St. Girolamo, and a Choir of Angels, is a graceful composition, and delicately coloured: died about 1530.

SANTA-CROCE (Girolamo Rizzo da), of the same family as the foregoing, flourished from about 1520 till about 1549, and is said to have approached nearer to the style of Giorgione and Titian than any artist of his time. Several of his works are in the public edifices at Venice, and in the state, amongst which, the Martyrdom of St. Lawrence, and the Last Supper, are spoken of in favourable terms: the latter is inscribed Hieronimo de Sancto Croce MDXXXVIII.

**SANTAFEDE** (Francesco), a Neapolitan; was the scholar of Andrea Sabbattini, called Da Salerno. Many of his works are in the churches at Naples, of which the most deserving of note is the Coronation of the Virgin: flourished about 1555.

**SANTAFEDE** (Fabrizio), born at Naples, 1560; son of Francesco, by whom he was first instructed in the art; afterwards became a scholar of Francesco Curia, and then visited Rome, and studied the principal objects of art in that capital. On his return to Naples, he painted many considerable works for the churches, and other public edifices, amongst which are two representing the Nativity; the Angel appearing to the Shepherds; and an altar-piece of the Adoration of the Magi: died 1636.

**SANTAGOSTINO** (Giacomo Antonio), born at Milan, 1588; was a scholar of Giulio Cesare Proccacini, under whom he became a very respectable artist. He painted several pictures for the churches at Milan: died 1648.

**SANTERRE** (Jean Baptist), born near Pontoise, in France, 1631; was a scholar of Bon Boullongne, by whose instruction he became a reputable artist. Of his historical pictures, his Susanna and the Elders, now in the Louvre; Mary Magdalen Penitent, in the King's Collection; and St. Theresa, at Versailles; are most worthy of notice. He painted portraits and domestic subjects with success, carefully designed, and harmoniously coloured: died 1717.

**SANTI** (Anthony), a painter, is mentioned in *la Vita del Carlo Cignani*, under whom he studied, p. 60.

**SANTI** (Domenico), born at Bologna, 1621: was a disciple of Agostino Mitelli, whom he nearly equalled in his perspective and architectural views. The churches and public edifices at Bologna possess many of his works, embellished with figures by Guiseppe Mitelli, Domenico Maria Canuti, and others; he also painted

pictures of a small size, which are highly appreciated, in the private collections at Bologna, and are frequently mistaken for the works of Agostino Mitelli: died 1694.

**SANTO** or **SANTI** (di Titi) — See **TITI**.

**SANZIO** (Raffaello) — See **Raffaello**.

**SARABIA** (Joseffe), born at Seville, 1618; brought up in the school of Zurbaran; he became a reputable painter of history, many of his pictures and altar-pieces are in the churches at Cordova, the most esteemed of which are his Conception, and the Flight into Egypt: died 1669.

**SARACINO** (Carlo), called Veneziano, born at Venice; visited Rome, during the Pontificate of Clement VIII. and studied under Camillo Mariani, and afterwards imitated the manner of Caravaggio; he was employed for several of the public edifices at Rome, and for the palaces of the nobility; he painted the Death of the Virgin; an altar-piece representing the Virgin Mary, the Infant Christ, and St. Anne; also several fresco works, which are considered his best performances: died 1585.

**SARAZIN** (James), of Noyon, in Picardy, a painter and sculptor; made many works in sculpture: and in the church of St. James, in Beccaria, is a Crucifixion painted by him, which is much esteemed. He died Director of the Academy in Paris, in the year 1665. *Felibien*, par. 4. p. 143.

**SARTI** (Ercole), called Il Muto di Ficarolo, born at Ficarolo, in the Duchy of Ferrara, 1593; being deaf and dumb, he amused himself in copying prints, and one day when a solemn procession was about to pass, he placed in front of his father's house a picture of the Adoration of the Magi, which he painted almost unknown to any body, and as it became the object of universal admiration and astonishment, he was placed in the

school of Carlo Bononi, under whom he made rapid progress; he also imitated the style of Ippolito Scarscellino, whose works he particularly admired; and he is said to have combined the correct drawing of Bononi, with the rich colouring of Scarscellino; his principal works are in the church of the Benedictines, at Ferrara: died 1637.

**SARTO** (Andrea Vanucchi), called Andrea del Sarto, born at Florence, 1448; was first placed under the care of Giovanni Basili, an artist of little note, and afterwards entered the school of Pietro di Cosimo, but was more indebted to his studies of the frescoes of Masaccio and Ghirlandaio, and the cartoons of Leonardo da Vinci, and Michael Angelo Buonarotti, than from any instruction he received from his masters. He visited Florence with Francesco Bigio, in conjunction with whom he executed some works by which he acquired considerable reputation; he painted in fresco, a series of twelve pictures of the life of John the Baptist, of which the cartoons are preserved in the Palazzo Rinuccini: his Baptism of Christ is in his early manner, an undisguised imitation of Albert Durer; in the Visitation of the Virgin, painted a few years afterwards, his progress is conspicuous, and in the Nativity of St. John, the last he painted of the series, he had nearly reached his most admired style. His next undertaking was his series of ten pictures of the life of S. Filippo Benizi, and these are considered the most graceful of his works. On his return from Rome, he painted his admired pictures of the Descent of the Holy Ghost; the Birth of the Virgin; and the Last Supper. Of his extraordinary talent for imitating and copying, the following is stated: Raffaello had painted for the Cardinal Giulio de Medici, afterwards Clement VII. the portrait of Leo X. seated between that prelate and Cardinal Rossi, in which the drapery and background were painted by Giulio Romano, which Andrea del

Sarto copied so closely, that even Giulio himself was deceived, and was only convinced of the fact when the private mark of Andrea del Sarto was shewn to him; he also painted by commission for Francis I. of France, a Dead Christ, with the Virgin, St. John, Mary Magdalen, and other figures, which is considered one of his finest works, and is now in the Gallery of the Louvre; he afterwards visited Paris, and painted a Charity, for the King, which he particularly admired, and is now in the French Museum: died 1530. His design partakes of the style of Michael Angelo. The heads of his Madonnas are rather pretty than beautiful, and are generally characterized by the formality of a portrait, his colouring is distinguished by the suavity and harmony of his tones, and his pencil is full and flowing.

**SARTORI** (Felicia), afterwards Hoffman, an excellent paintress in crayons and in miniature; studied under Rosalba Carriera, the best paintress of her time, with whom she lived for several years, she went after her marriage to Dresden, with her husband, who was a counsellor of the King of Poland, and although she painted only for her own amusement, or by command of the King, her works are numerous and highly prized; there are many of them in the King's cabinet; she was born in Venice, and flourished about 1710.

**SARZANO**—See **FIABELLA**.

**SARZZETTI** (Angelo), a painter and scholar of Carlo Cignani, as recorded in *la Vita del Carlo Cignani*.

**SASSETTI** (Francis), a painter of Parma, of whose works no description is given.

**SASSI** (John Baptist), a Milanese; received his first instructions in design from Frederick Panza, he then went to Naples, and practised some time with Francesco Solimene, from whom he gained much useful instruction, especially in small subjects, in which he succeeded admirably, he possessed

true merit, and his works pleased generally. He flourished about the year 1690.

SASSOFERRATO—See SALVI.

SAUVAGE (M.) born at Tournay, 1741; studied at the Academy of Antwerp, where he brilliantly distinguished himself; he essayed different styles, but the success of Geeraats, with whom he was on friendly terms, decided him for bas-relief, and before his departure from Paris he had gained a reputation in it. On returning to his native country in 1808, he accepted the place of professor to the school of design: he died in 1818. His best works are at Paris and the principal capitals of Europe, but there are some good ones at Tournay; one picture may be cited, in the possession of the widow of J. Vanden Berge, at Ghent, bought after the artist's death, which has been considered one of his best productions. He imitated very perfectly old marble and bricks, there is also by him some china ware exceedingly well painted; all his works sell at very high prices. There is this difference between his works and those of Mr. Geeraats, that more than once his master has wanted nobleness in expression, and his design if not incorrect, is at least heavily treated; Geeraats knew, however, how to animate his figures, and impress upon them an appearance of movement, and there is reason for saying that he was one of the last pupils of the school of Rubens.

SAVANI (Francesco), a Brescian, born in 1721; learned the first principles of drawing from Angelo Paglia, and afterwards in the school of Francesco Monti; he commenced painting, at first in imitation of the manner of John Baptist Pittoui, but he afterwards formed a style of his own: died 1772. He left numerous works in Brescia and the provinces; he painted also in Crema, in Cremona, and in Corsica.

SAVERY (Jacques), born at Courtray, about 1545; a disciple of John

Bol; painted landscape and animals which he finished with great labour and patience, but in a dry hard style: died 1602.

SAVERY (Roland), son of Jacques, born at Courtray, 1576; was instructed by his father, whose neatness he adopted, but in a more natural manner; his landscapes in style somewhat resemble those of Brill or Breughel, and are adorned with historical figures and animals, also insects, reptiles, &c.; he travelled through the Tyrol, and having enriched his portfolio with designs drawn from the romantic scenery, the stupendous rocks, and rapid cascades, with which he was surrounded, he returned to his own country, and painted numerous pictures therefrom, which he finished highly: died 1639.

SAVERY (John), born at Courtray, about 1590; was the nephew, and probably the scholar of Roland Savery, as he painted landscapes with figures, &c. in a similar style: died 1665.

SAVOLDO (Girolamo), called by Ridolfi, Girolamo Bresciano, born at Brescia, flourished about 1540; it is not known by whom he was instructed, but he studied with assiduity the works of Titian at Venice, where he painted several altar-pieces and easel pictures; his picture of the Nativity is said to be exquisitely coloured, and finished with the greatest care; his altar-piece representing Christ with four Saints is painted with surprising vigour of colouring, and his small picture of the Transfiguration is highly commended by Lanzi: died about 1590.

SAVONA (Il Prete di)—See GUIDIBONO.

SAVONANZI (Emilio), born at Bologna, 1580; studied first under the Caracci, and then under Guido, whose style he attached himself to, and approached so nearly, that his works are frequently mistaken for those of Guido: died 1638.

SAVORELLI (Sebastian), a priest of Forli; studied painting under Carlo Cignani, and exercised his art with very great taste; he did not paint much in his own country, but for other cities: he is mentioned as an excellent scholar in *Vita dell' Cignani*, p. 61.

SAVOYEN (Charles Van), born at Antwerp, 1619; died 1669; became a reputable painter of history, and excelled in designing the naked figure.

SBIECK, a Dutch painter, worked in the manner of Peter Ness, but with greater success: his pictures are rare and highly valued, the architectural parts wonderfully effective, and the colouring soft, quiet, and clear.

SCACCIATO (Andrea), born at Florence, 1642; studied first under Mario Balassi, and afterwards under Lorenzo Lippi, the latter of which persuaded him to paint animals, flowers, and fruit, to which his genius seemed to incline; he became a very eminent artist in that branch, and was greatly patronized by the Grand Duke of Tuscany, and the principal nobility: died about 1760.

SCALA (Francis), of Ferrara; was a scholar of Francesco Ferrari, he painted well in oil and fresco, and died in his own country in 1698.

SCALABRINO (Mark Anthony), of Verona; painted in the church of St. Zeno the two side pictures of the great altar, one represents Christ disputing with the Doctors; the other, the Adoration of the Magi: he flourished in the year 1565. *Pozzi*, p. 57.

SCALBERG (Peter), resided at Paris about 1638; of his works as a painter little is known.

SCALIGER (Bartolomeo), born at Verona, 1550; studied under Dario Varotari, and painted history with some reputation; his design was correct, and his colouring good: died 1608.

SCALIGERI (Lucia), born at Venice,

1637; was a pupil of Alessandro Varotari, and painted several historical pictures for the churches at Rome. As a paintress she may be compared to the most eminent artists of her sex; several of her pictures are in the churches at Venice: died 1700.

SCALVATI (Antonio), born at Bologna, 1559; studied under Giacomo Lauretti, whom he accompanied to Rome, and assisted in painting the Hall of Constantine in the Vatican; he excelled in portraits and painted that of Clement VIII. and many of the principal personages of his time: died 1622.

SCAMINOSI (Raffaello), was a scholar of Raffaelino del Colle, and flourished about 1610; painted history with considerable merit, but is more known as an engraver.

SCANABECCHI—See DALMASIO.

SCANNARINO (Francis), a Ferrarese; studied in Bologna under Carlo Cignani; his works in the church of St. Joseph, belonging to the nuns of Mortura, and the portraits painted in his own country, are highly esteemed: he died at the age of 47, in the year 1688.

SCANNAVINI (Maurelio), born at Ferrara, 1655; was first a scholar of Francesco Ferrari, and afterwards of Carlo Cignani (at Bologna), of whom he became one of the most distinguished disciples: there are many of his works at Bologna, amongst others, the Annunciation, and S. Tommaso da Villa Nova distributing Alms to the Poor, of which a particular account is given by Bartoli; and one of his most esteemed productions is St. Bridget fainting before a Crucifix, supported by an Angel: died 1698.

SCARAMUCCIA (Luigi), called Il Perugino, born at Perugia, 1616; was the son of Giovanni Antonio Scaramuccia, an indifferent painter of history, by whom he was instructed; he afterwards frequented the school of Guido, and is said also to have studied under Guercino; he painted several

pictures for the churches, and other public edifices of Perugia, Milan, and Bologna, which are marked by correct and graceful design, and an amenity of colour; such are his Presentation in the Temple; and St. Barbara; and in the Palazzo Publico at Bologna is a large picture representing the Coronation of Charles V. by Clement VII. composed and designed in a grand style: died 1680.

SCARCELLA (Sigismondo), called Mondino, born at Ferrara, 1530; was educated in the school of Paolo Veronese, of whose style he was a constant though not a very successful follower. In one of the churches, there is a picture by this master of the Conversion of Saul, and in another an altarpiece representing the visit of the Virgin to St. Elizabeth; there are also many others in the public edifices at Ferrara: died 1614.

SCARCELLA (Ippolita), called Lo Scarscellino, born at Ferrara about 1560; was the son of Sigismondo, from whom he received his first instruction, he afterwards visited Venice, and became a scholar of Giacomo Bassano, and also studied and imitated the works of Paolo Veronese. In Ferrara, there is scarcely an edifice that does not possess some of his works; in one church there are three fine pictures representing the Annunciation, the Visitation of the Virgin Mary to St. Elizabeth, and the Assumption; and one of his most considerable representations, the Miracle at the Marriage of Cana, is in the refectory of the Benedictines. His compositions are ingenious and abundant, his colouring rich yet delicate, the airs of his heads sweet yet expressive, and the action of his figures easy and graceful; in his backgrounds he generally introduced a portion of charming landscape, touched with spirit, and coloured with infinite nature; he also painted some admirable portraits of the most distinguished personages of his country: died 1621.

SCARPACCIA (Victor), born at

Venice, 1410; painted history and portraits equal to most of his contemporaries of that early period, and is said to have been conversant with the principles of perspective: died 1469.

SCEFFER (—), the daughter of the painter Ary Lamme; painted portraits in miniature, natural in colour, and striking resemblances, and left some very good designs, also some engravings in mezzotinto: she died at Paris in 1839.

SCHAAK, a painter of Rotterdam, died before 1691; he painted battles after Van Spaan.

SCHAEKEN (William), born at Weerd, in 1755; learned landscape painting of John Borreken, at Antwerp; he afterwards studied history. In 1785, he went to Rome, and on returning to Antwerp, he was named Professor of the Academy of Fine Arts in that city, which he filled twenty-four years with general satisfaction; he formed in his time many artists of merit, among whom may be cited I. Van Bree.

SCHAEUFLIN (Hans John), the Younger, born at Nuremberg about 1487, the son of an engraver; is supposed to have been a disciple of Albert Durer, whom he resembles in style: died about 1550.

SCHAGEN (Giles Van), a Dutchman, born at Alkmaar, in Holland, 1616; was first a pupil of Solomon Van Ravensteyn, and afterwards of Peter Verbeck; he visited Dantzic, and painted interiors of Dutch kitchens, and conversations in the style of Ostade, which were favourably received; he also painted portraits with considerable success; he visited France, where his conversation pictures were much admired, and he was employed in copying the works of the best Italian and Flemish painters, for which he possessed a particular talent; he copied, amongst others, a picture of Christ and St. John, after Michael Angelo Buonarroti; and the Virgin and Child, after Rubens; he returned to Alkmaar,



and was engaged by Van Tromp to paint a picture of the Engagement between the Spanish and Dutch Fleet, which he executed in a manner highly creditable to him : died 1668.

SCHALCKEN (Godfrey), born at Dort, 1643 ; was first a scholar of Solomon Van Hoogstraeten, and afterwards of Gerard Douw, under whom he acquired great delicacy of finish, and a competent acquaintance with the principles of light and shade, and established his reputation by painting small pictures of domestic subjects, chiefly represented by candlelight. On leaving the school of Gerard Douw, he studied the works of Rembrandt, which he soon abandoned, despairing to equal the vigorous touch and magical effect of that extraordinary master of the art ; he painted small portraits, with flattering encouragement, and the principal families at Dort had already sat to him, when hearing of the extraordinary fame of Kneller, he came to England and painted the portrait of King William III. by candlelight, as large as life, that being the prevailing taste in England at that period ; he was not so successful in those of the women as the men, because he copied nature as he found it, without any attempt at flattery. His pictures for the most part represent candlelight subjects, and the chief merit consists in the neatness of the finishing and his perfect knowledge of the *chiaro-oscuro* ; his touch is clear and mellow, and his colouring warm ; his small pictures are agreeably composed, designed and painted with care and precision, and it is much to be regretted that he did not draw the figures more correctly : died 1706.

SCHEDONE (B.)—See SCHIDONE.

SCHAEFFER (John Baptist), born at Mannheim, a pupil of Tischbien ; lived at the Hague and at Rotterdam, and finally settled in 1803 with his family, at Amsterdam ; he painted the portrait of Louis Buonaparte, King of Holland, and at the meeting of painters in 1808, gained the prize for his pic-

ture representing the Dutch Admiral James Simon de Ryk refusing the favour offered him by the Spaniards ; he sent three others to the same exhibition, one of which represented the portrait of himself, and another that of his wife.

SCHWEITZ (Matthew), born at Amsterdam about 1648 ; studied under Wouvermans, whose style he quitted for that of D. Teniers, and painted landscapes, with rustic sports and children amusing themselves, &c.

SCHSELLINCKS (William), born at Amsterdam, 1632, from his style of painting is supposed to have been a scholar of John Lingelbach : he travelled through France, Italy, and Switzerland, and painted landscapes and sea-ports, decorated with figures, and touched with neatness and spirit ; the brilliant and sunny effects in some of his pictures remind us of Du Jardin ; his animals are correctly drawn, and his groups are tastefully composed. He usually painted in small size, and finished his pictures very highly, and some of them, particularly in his horses, have a resemblance to Wouvermans. When Charles II. embarked for England, he painted one of his finest productions ; it was a very considerable composition, and represents numerous figures collected on the shore to witness the embarkation, and is arranged with surprising ingenuity and variety ; his works are seldom met with in this country, though found in the choicest collections in Holland : died 1678.

SCHSELLINCKS (Daniel), born at Amsterdam, 1638, brother of William, by whom he is said to have been instructed, and in whose style he painted landscapes and sea-ports with considerable reputation : died 1701.

SCHELTIMA (Jaco), born at Harlingen, 1760 ; studied design under P. Piera, and afterwards from nature and the works of the best masters ; he visited Dusseldorf, where he copied some paintings from the celebrated

Vandyck, and afterwards went into Saxony and painted the portraits of several persons of distinction after the manner of that great master; on returning to Holland, he lived alternately at Rotterdam and Amsterdam. He painted the portraits of all the Founders and Directors of the Batavian Society of Rotterdam; also a number of family pictures, the figures of the natural size, and which he often represented in a landscape, with many accessories; in that manner he painted his uncle, G. Van Nymegen, and his father-in-law, D. Van Nymegen, at the age of 81. He died near Arnheim, 1837.

SCHENAU (John Eleazar), a German painter, is said to have resided at Paris about 1765, but we have no account of his works.

SCHIAVONE (Andrea), called Medula, born in Dalmatia, 1522, first taught himself by designing after the prints of Parmegiano and others, and afterwards became a scholar of Titian, and in competition with Tintoretto painted the Visitation of the Virgin to St. Elizabeth, in which, though not equal to Tintoretto, he retired from the contest with applause; two of the most admired of his works are at Rimini, they represent the Nativity, and the Assumption of the Virgin; his compositions are copious and agreeable, attitudes graceful and elegant, resembling those of Parmegiano; his draperies are cast with taste, the heads of his females beautiful, and those of his old men dignified and impressive. The history of Perseus and Andromeda, by him, is in the royal palace at Windsor; also a Nativity, and an Assumption: died 1582.

SCHIAVONETTI (Luigi), born at Bassano, 1765, was placed at an early age under Giulio Goldini, under whom he made great proficiency in design; but he is better known as an engraver, to which branch of the profession he devoted himself after the death of his instructor.

SCHIDONI or SCHEDONE (Bartolomeo), born at Modena, 1560; although brought up in the school of the Caracci, he appears to have formed his style by an attentive study of the works of Raffaello and Correggio, particularly the latter; he painted several admirable pictures for the Duke of Modena, which were afterwards placed in the collection of the King of Naples; in the Palazzo Pubblico, are his celebrated frescoes of the history of Coriolanus, and seven emblematical figures, in which he emulated the grandeur of Correggio; and in the cathedral is a picture of St. Geminiano, which has often been mistaken for a production of that master. His large works are extremely rare, amongst the most esteemed of which is a Pieta, and the Conception; his Holy Families and Madonnas, apparently his favourite subjects, are not often met with; of him it may be said that no follower of Correggio approached him so nearly in the graceful and expressive airs of his heads, and in the elegant turn of his figures. In his management of the chiaro-oscuro he exhibits the breadth and intelligence of Correggio, and his colouring partakes of the impasto and purity which distinguish the works of that great master; his design is not very correct, but he conceals that defect by the loveliness of his attitudes and the enchanting harmony of his tones; his pictures, rendered interesting by their extraordinary beauty as well as their extreme rarity, are held in the highest estimation, and are very valuable: died 1616.

SCHMUTZ (J. Rudolf), a Swiss, born in the Canton of Zurich, 1670; was a scholar of Mathias Fuessli; at first he applied himself to historical painting, but not succeeding in that branch he turned his thoughts to portraiture, to which his talents were better adapted. He came to England when Sir Godfrey Kneller was in his zenith, attached himself to his style, and obtained a

flattering share of the public favour. His portraits were well coloured, his draperies pleasant, and his women graceful: died 1715.

SCHNEBBELIE (Jacob), born in England, 1760; he studied from nature, and having attracted the notice of the Earl of Leicester, was employed by him in painting several landscapes; he also published views of the Town and Abbey of St. Albans, from drawings made by him on the spot: died 1792.

SCHNELL (John), born at Basil, 1672, died 1714, is said to have painted portraits. *Walpole*, v. 3. p. 354.

SCHOEN (Martin), born in Franconia about 1420; of his performances as a painter but little is known, but at Colmar are preserved two of his pictures, representing the Nativity, and the Adoration of the Magi, both of which he engraved: died 1486.

SCHOENFIELD or SCHOONFIELD (John Henry), born in Suabia, 1619, was a scholar of John Sichelbien, an artist of no note, under whom he acquired the rudiments of design; after contemplating the best works of art in Germany, he visited Rome, where he painted two altar-pieces, and on his return to Germany, distinguished himself as an historical painter in several cities of that empire; he was also extensively employed as a portrait painter, and his landscapes decorated with figures and architecture were much admired. Amongst his most esteemed works at Augsburg are his pictures of Christ conducted to Calvary, and the Taking down from the Cross; in the Senate House of that city is another fine picture by him, representing the race of Hippomenes and Atalanta; his compositions evince a fertile imagination, in design he is somewhat incorrect, and his figures in general are rather too long; his colouring is vigorous, though occasionally crude and glaring; he excelled in historical subjects, landscapes, sea-

ports, architecture, ruins of grand edifices, and animals of every species: died 1689.

SCHOENMAKER (Peter John), born at Dordrecht in 1755; painted views of towns after the manner of Vander Heyden; at the exhibitions his works met the approbation of connoisseurs; at that at Dordrecht there were four pictures by him, one of which was ornamented with shipping and with figures, which were put in by J. C. Schotel. His works form part of the collections of Zeulen Van Nyvett, Ouderwater Van Puthok, and others.

SCHOEVARTS (M), a Flemish painter of village festivals and merry-makings in the style of Teniers, and although very inferior to that master, his pictures possess great merit: they are frequently met with in the Netherlands.

SCHOONJANS (Anthony), born at Antwerp, 1650; was a scholar of Erasmus Quellinus, on leaving whom he travelled to Italy for improvement, where he painted some pictures for the churches which established his reputation. He was invited to Vienna by the Emperor Leopold, and painted the portraits of the Imperial family and those of the principal nobility, and also several grand pictures for the churches. He came to this country in the reign of King William, and was employed in decorating the mansions of some of the nobility and in portrait painting: he painted that of the late Lord Orford; and, amongst other works, the staircase in a house called Little Montague House, at the corner of Bloomsbury Square. His portrait, painted by himself, was in the collection at Strawberry Hill: died 1726.

SCHOOR (N. Van), born at Antwerp, about 1666; master not known. His pictures usually represent subjects of the fable, composed with facility and agreeably coloured. He was particularly successful in designing nymphs and children, and was much employed

in executing cartoons for the manufacturers of tapestry at Antwerp and Brussels : died 1726.

SCHOOTEN (George Van), born at Leyden, 1587 ; studied under Conrad Vander Maes, an artist of little celebrity, whom he surpassed both in history and portrait ; but his works are little known except in his native city : died 1658.

SCHOREL or SCHOREEL (John), born near Alkmaer, in Holland, 1495 ; he studied first under William Cornelisz, then visited Amsterdam, and became a pupil of James Cornelisz, an historical painter of some celebrity, and was considered one of the most promising young artists of his time. He travelled through Germany, and studied under John Mabuse and Albert Durer, then visited Venice, and afterwards proceeded to Jerusalem, where he made accurate designs from the most interesting views and antiquities in that city and its environs. He painted for the convent there a picture representing the Incredulity of Thomas, and then embarked for the Isle of Rhodes, and painted views of that city and fortress. He next visited Venice and Rome, and studied for three years the most remarkable objects of antiquity and the principal works of the great masters in that capital. At Rome he painted a whole-length portrait of Pope Adrian VI. which was sent to the College of Louvain. On his return to Holland he produced one of his most celebrated pictures, representing Christ's entry into Jerusalem ; also a picture of the Baptism of Christ ; in which he imitated the style of Raffaele, and though not entirely divested of the stiffness and formality which prevailed amongst the Flemish artists at that period, was superior to any that had preceded him : died 1562.

SCHOTEL (John Christian), born at Dordrecht in 1787 ; was at first a pupil of Meulemans, then of Schouman, under whom he was during two

years painting shipping in water-colours and in Indian ink. After 1818 he studied from nature, and would sometimes go out in a light boat upon a rough sea to take sketches. His marine pieces have great truth and are highly esteemed. By the advice of his friends he attempted painting in oil, and succeeded so well that two pictures that he exhibited at Amsterdam in 1818 sold for very high prices : one represented a violent tempest, the other, a sea agitated under a serene sky. From that time he never ceased working with the greatest ardour ; his constant study and natural disposition made him a rival of Backhuysen. In 1814 and 1817 he worked, in concert with his master, M. Schouman, to achieve two historical pictures : one representing the precipitate retreat of the French after their check before the city of Dordrecht, in 1814 ; that picture is in the possession of the Literary Society, *Diversa sed una*, at Dordrecht ; the other represented the Bombardment of Algiers by the united fleets of England and Holland, and the total destruction of the Algerine fleet in the port of that city, in 1816 ; that picture was bought by M. Van Polien Van Nieuland. His skies are aerial, his waters have a most beautiful transparency in a calm sea, and a real agitation in a tempest ; he equalled Vanderveldt in the limpidity of the water, and the celebrated Backhuysen in agitated seas. All his pictures incontestably attest his marine knowledge and his fine finish, even to the minutest details. The Prince of Orange bought two of his pictures, which he presented to the Emperor of Russia, who sent him, through Prince Galatzin, a gold snuff box richly set with precious stones as a proof of his satisfaction. He sent several pictures to the different exhibitions in Flanders and to Paris up to 1836, and received many medals : he died at Dordrecht, in December, 1838.

SCHOUMAN (Artus), born at Dort, 1710 ; was a scholar of Adrian Vander

Berg, and painted historical subjects and portraits, but of no great merit.

SCHULTSZ (John Christopher), born at Amsterdam, 1749; studied under his father, a landscape painter, and who worked for Troost Van Groenendoelen, and was of esteemed talent; the son gave lessons in design and landscape painting, and was Dean of the Company of Painters of St. Luke, at Amsterdam. H. Stockvisch, the painter of landscapes and animals, was his pupil: he died at Amsterdam, 1812.

SCHUPPEN (Peter Van), the Younger, born at Paris, about 1673; he studied under Nicholas de Largilliere, and is said to have been a reputable painter of history and portraits. He was made painter to the Emperor of Austria: died 1751.

SCHURMANS (Anna Maria), born at Utrecht, 1607. This extraordinary talented lady is regarded as a prodigy in the world of learning and of art. She excelled in music, painting, sculpture, and engraving, and painted her own portrait, and also those of several of her friends. It does not appear that she had any instructor in the art: died 1678.

SCHUT (Cornelius), born at Antwerp, 1600; was one of the most celebrated disciples of Rubens; on leaving whose academy he was employed for several works in the churches, and gave ample proofs of his talents in his frescoes in the cupola of the cathedral, and in other large works of that kind in that city. Of his altar-pieces the most deserving of notice are his pictures of the Nativity; the Assumption of the Virgin; and a Dead Christ, with the Virgin and St. John; which has sometimes been attributed to Vandyck. He painted several historical and fabulous subjects for private collections, ingeniously composed, though occasionally too much scattered and confused. His style and colouring plainly indicated the school of Rubens. Vandyck painted his por-

trait amongst those of the eminent artists of his country: died 1660.

SCHUTZ (Christian George), born in the Electorate of Mentz, about 1730; painted small pictures of views of the Rhine and landscapes, neatly touched and very highly finished.

SCHUUR (Theodore Vander), born at the Hague, 1628; after receiving some little instruction there, he visited Paris, and entered the school of Sebastian Bourdon, and having improved himself in design, he visited Italy, where he contemplated with astonishment and delight the great objects of art by which he was surrounded. He acquired considerable celebrity by some historical pictures which he exhibited, and also copied the compositions of Raffaele and Giulio Romano, in which he succeeded happily. He was employed by Christina, Queen of Sweden, in several works, and on his return to the Hague painted the ceiling of the Hall of the Burgomasters in the Town House with an emblematical subject of Justice, Temperance, and Fortitude, ingeniously composed, and designed more in the Roman taste than that of his country. One of his most esteemed works is a large picture representing the portraits of the officers of the armed citizens: died 1705.

SCHWART (John), born at Groningen, in Holland, 1480; visited Italy for improvement, and painted history and landscape with considerable reputation, particularly the latter, which resemble those of Schorel: died 1541.

SCHWARTS (Christopher), born at Ingoldstadt, 1550; where he learned the elements of the art; then visited Venice, and entered the school of Titian, and profited by the lessons of that great master of colouring. His countrymen have honoured him with the appellation of the Raffaele of Germany, but why it is difficult to discover, as he appears to have been more emulous of imitating the energy and vigorous colouring of Tintoretto than the grandeur and majesty of the

Roman and Florentine schools. He returned to Germany, and painted many pictures for the churches and public edifices of the city of Munich, and one of his most esteemed works, a picture of the Entombing of Christ, is in the Dusseldorf Gallery. His merit consists chiefly in the abundance of his compositions and the force of his colouring. His heads are neither beautiful nor expressive, and there appears in all his works a national stiffness and formality of which he never could divest himself: died 1594.

SCHWEGMAN (Henry), a painter of flowers, born near Haerlem; pupil of P. Van Loo; occupied himself chiefly in design and engraving, and for the latter gained medals: he died at Haerlem in 1816.

SCHYNDAL or SCHENDEL (Bernard), born at Haerlem, 1659; was a scholar of Hendrick Mommers, and painted assemblages of peasants regaling, fairs, merry-makings, and the interiors of Dutch kitchens, in the style of John Molenaer, which, though greatly inferior to Ostade, are ingeniously composed and treated with considerable humour: died 1716.

SCIARPELLONI — See CREDI.

SCILLA or SILLA (Agostino), born at Messina, 1629; was a scholar of Antonio Ricci, called Barbalunga; went to Rome, and frequented the school of Andrea Sacchi. He returned to Messina rich in designs\* he had made after Raffaele and the antique. Several of his fresco works are in the churches at Messina, and in St. Orsola an oil picture of the Death of St. Hilary, which is much admired: died 1700.

SCIORNA (Lorenzo), with Stephen Pieri, were both scholars of Bronzino, and worked for the obsequies of Buonarrotti. *Vasari*, par. 3. lib. 1. p. 279.

SCOLARI (Guiseppe), born at Vicenza; flourished about 1580; was a disciple of Giovanni Battista Maganza; painted history both in oil and in fresco, and there are many of his

works in Vicenza, Verona, and Venice, which are favourably spoken of.

SCORZA (Sinibaldo), born in the Genoese State, 1589; was a scholar of Giovanni Battista Paggi, and excelled in painting landscapes, which he decorated with groups of figures and animals tastefully composed and touched with great spirit; he also painted easel pictures of sacred and fabulous subjects, which are found in the choicest collections. It would be difficult, says Lanzi, to find in Italy a pencil which grafted so successfully the neatness of the Flemish execution with the taste of the Italian: died 1631.

SCOTT (Samuel), an eminent English painter of river views and sea-pieces. He resided in London from 1725 to 1772, and though he was but second to Vandevelde in sea pictures, he excelled him in variety, and often introduced buildings into his pictures with consummate skill. His views of London Bridge, Custom House Quay, &c. were equal to his marines, and his figures were judiciously chosen and admirably painted. He was equally clever in his washed drawings.

SEBALD (John), a Bohemian painter and engraver, engraved his own works, which consist of rural balls, tumults, and many other of those bizarre and wild humours; he marked his works with various letters, sometimes B—v, P—p: he died in the year 1520. *Sandart*, p. 22.

SEBASTIANO (Francesco) — See PIOMBO.

SEBILLE (Gysbert), burgomaster of Weesp, painted according to a modern author of the present state of Holland, a picture, full of merit, representing the Judgment of Solomon, in the Hall of Justice in the Hotel de Ville of Weesp, above the seat of the aldermen. There is also by him in the aldermen's chamber in that city, a picture composed of an assemblage of the burgomasters, baillies and aldermen of Weesp in 1652, and many

other paintings by him in different rooms in the same edifice.

**SECANO** (Geronimo), born at Saragossa, 1638; after studying the rudiments under an obscure artist, he visited Madrid and studied the great masters in the royal collection there, then returned to Saragossa, an able designer both in oil and in fresco: died 1710.

**SECCANTE** (Sebastiano), born at Udine: was a disciple of Pomponio Amalteo, and a reputable painter of history and portraits. In one of the churches at Udine is an altar-piece by him, representing Christ bearing his Cross, with Angels holding the instruments of the Passion; which is favourably spoken of. He flourished about 1576.

**SECCHIARI** (Giulio), born at Modena, was educated at Bologna in the school of the Caracci; he visited Rome where he acquired considerable reputation: one of his works, an altar-piece of the Death of the Virgin, in the cathedral at Modena, is highly commended; died 1631.

**SECOND** (John), a poet, painter, and engraver, born in Aja, in Holland, 1511: died in 1536. He left a quantity of works, in which is seen a wonderful facility and richness, united to much beauty, both in painting and engraving.

**SECU** (Martin de), a painter of Romersiolaen; had a good manner, not much finished, but highly praised by Vanmader, and by Baldinucci, par. 2. secolo 4. p. 65.

**SEDELMAYER** (Jeremiah James); he is mentioned as a painter, but no account is given of his style or works, or the time in which he lived.

**SEEUW** (Martin de), born at Remerswalen in 1520, was a good historical painter, although his prompt and easy manner occasionally seems approaching to negligence: died at Middelburgh, 1574.

**SEGAERS** (—); the name of this artist is affixed to a portrait of Godef Chodkiewic of Russia.

**SEGALER** (Giovanni), born at Venice 1663, was a scholar of Antonio Zanchi, and painted history with considerable reputation. A picture by him at Venice representing the Conception, it is said, will bear comparison with the ablest artists of that period: died 1720.

**SEGER** (Anna); was a Flemish miniature paintress and illuminator.

**SEGERS** or **SEGHERS** (Gerard); born at Antwerp, 1589; was first a scholar of Henry Van Balan, and afterwards of Abraham Janssens; he visited Rome and attached himself to the style of M. A. Caravaggio, and became a scholar of Bartolomeo Manfredi, who had studied under Caravaggio, to whose style he added a richness of colour, almost general in the painters of his country. He painted several historical subjects and musical conversations, soldiers playing at cards, &c. half-length figures which were greatly admired; also some pictures for the churches at Antwerp in imitation of the style of Caravaggio, which were not so favourably received. He then adopted the clear and splendid colouring of Rubens and Vandyck, which at that time was in great favour with the public; in which style he painted his celebrated pictures of the Elevation of the Cross; the Adoration of the Magi; and Peter denying Christ; which may be ranked amongst the best productions of the Flemish school. But his most esteemed work is his picture of the Marriage of the Virgin. His compositions are judiciously arranged, his design more correct than is usual with his countrymen, and his colouring more vigorous and chaste: he was perfectly acquainted with the principles of the chiaro-oscuro, though usually too abrupt in his opposition of light and shadow. Vandyck painted his portrait: died 1651.

**SEGERS** (Daniel), younger brother of Gerard, born at Antwerp, 1590: his

taste leading him to design flowers and fruit, he became a disciple of John Breughel, who at that time painted those subjects. He visited Rome, where he designed every curious flower, plant, or insect that he met with, and formed a rich collection of drawings of those objects, and gave to his imitations the beauty, brilliancy, and variety with which nature had clothed the originals; he excelled in painting lilies and roses. He frequently painted borders and garlands of flowers, in which the intervening space was enriched by historical subjects, which Rubens did not disdain occasionally to execute: died 1660.

SEGGERS or SEGHERS (Hercules), born at the Hague about 1630; painted landscapes and animals in the style of Paul Potter, after whose death his pictures were held in great estimation. His landscapes exhibit agreeable scenery, and his cattle are correctly drawn and touched with great spirit: died about 1675.

SELETTO (Charles), a Neapolitan painter, is recorded by Dominici, part 2. *delle Vite dei Pittori Napoletani*, p. 248.

SELLARO (James), a Florentine painter, was a scholar of Francesco Filippo Lippi; he is mentioned by *Vasari*, tom. 1. par. 2. p. 295. He flourished about the year 1430.

SEMENTI or SEMENZA (Giacomo), born at Bologna, 1580; studied first under Denis Calvart, and afterwards under Guido Reni, of whose style he was one of the most successful followers; his pictures of the Martyrdom of St. Cecilia; the Marriage of St. Catherine; and the Crucifixion, at Bologna, have been taken for Guido's. He visited Rome, where he executed several works in fresco, and an altar-piece in oil, representing the Virgin and Infant Christ: died 1638.

SEMINI (Antonio), born at Geneva about 1485; was a disciple of Lodovico Brea, and afterwards studied the works of Pietro Perugino, and became

a successful follower of his style. His picture of the Nativity is considered equal to the best productions of that master, and not inferior to some of the juvenile works of Raffaele: died 1549.

SEMINI (Andrea), eldest son of Antonio, born at Genoa, 1510; studied first under his father, then under Pierino del Vaga, and afterwards visited Rome to contemplate the works of Raffaele and the beauties of antiquity, and became a faithful follower of his style, though somewhat incorrect in design. He painted several pictures for the churches in Genoa, of which the most esteemed were a Nativity; and the Adoration of the Magi; in both of which he imitated Raffaele; he also painted portraits with great success: died 1578.

SEMINI (Ottavio), younger son of Antonio, born at Genoa, about 1515; he studied first under his father, and afterwards under Pierino del Vaga; then visited Rome to study the works of Raffaele, and copied with great attention the antique bas-reliefs of the Colonna Trajana; he decorated the façade of the Palazzo Doria, with statues and architecture, and painted some frescoes in the interior; one of which, the Rape of the Sabines, is so much in the style of Raffaele, that Procciani mistook it for a work of that master: died at Milan, 1604.

SEMOLE (II)—See FRANCO.

SENAVE (J. A.), born at Loo, three leagues from Ypres; was almost unknown to the arts in Belgium, till the Academy at Ypres exhibited at Ghent, in 1823, a picture by him, which had been sent to them, representing the workshop of Rembrandt, in which the artist has portrayed a great number of the painters of that period. His works are distinguished by purity of design, originality of composition, and perfect imitation of nature, and are much sought for, and widely dispersed among foreigners, though little known in Belgium. In



the church of St. Loo, is a painting by him, representing the seven works of Mercy.

SEPEZZINO (Francesco), born at Genoa, 1530; studied first under Luca Canciagio, and afterwards under Giovanna Battista Castelli, and became a reputable painter of history: died 1579.

SEPP (John Christian), born at Amsterdam; painted insects with astonishing fidelity and neatness, and in a spirited style.

SEPTIMUS (Hercules)—See SETTI.

SERAFINI (Serafino da), a picture in the cathedral at Modena, inscribed with his name, and dated 1385, representing the Crowning of the Virgin, is painted in the style of Giotto.

SERENARI (Gasparo), born at Palermo; visited Rome, and studied under Sebastiano Conca, and on his return to Sicily, distinguished himself as a painter of history, both in oil and fresco: flourished about 1570.

SERIN (John), born at Ghent, 1678; was a pupil of Erasmus Quellinus, whom he very nearly approached. There is in the church of St. Martin, at Tournay, a fine picture by him, which represents that Saint tearing his mantle to give half of it to a poor man covered with rags. He painted a great many altar-pieces for Ghent, and numerous portraits at the Hague. At the age of seventy he painted those of the Marquis de Fénélon, ambassador to the Hague, and his lady.

SERMEI (Cesar), a painter, was born in Orvieto, but settled in Assisi, where he lived till the year 1600, when he died at the age of 84. *Morrelli*, p. 161.

SERMONETA (Girolamo Siciolante), born at Sermonetta, 1504, and generally called Girolamo Sermonetta; was one of the ablest disciples of Pierino del Vaga, whom he assisted in his works. In his oil pictures he is compared to the disciples of Raf-

faelle, for the resemblance in his style, to the illustrious head of the Roman school. Such are his pictures of the Martyrdom of St. Lucia; the Transfiguration; and the Nativity. His most celebrated work is at Ancona, it represents the Virgin seated on a throne, with a choir of beautiful Angels, St. Bartholomew, St. Paul, and other Saints. There are few of his works in private collections, except portraits, which he painted in an admirable style: died 1550.

SERRA (Christopher) of Cesena; was a scholar of Guercino, and taught Christopher Savolini design and painting: he flourished about 1650.

SERRES (Dominic), born in Gascony; came to England about 1765, and acquired considerable reputation as a painter of sea-pieces and landscapes, although much inferior to Vernet. One of his most considerable works is a painting of Lord Howe's engagement with the combined fleets of France and Spain: died 1793.

SERVANDONI (Cavaliere Giovanni Geronimo), born in Florence, 1695; studied under Giovanni Panini, whose style he followed, and was employed in decorating the Opera House at Paris, and in similar works: died 1766.

SESTI—See TRAVI.

SESTO (Da), sometimes called Cesare Milanese, born in Milan, flourished about 1500; was one of the ablest imitators of the style of Leonardo da Vinci, whose disciple he is supposed to have been. At Milan is the head of an Old Man by Sesto, so much in the style of Leonardo, as to be mistaken for one of his productions. At Rome is a Holy Family, evidently composed and painted in imitation of Raffaele; also the head of Herodias, which is evidently taken from Raffaele's picture of the Fornarina: died 1524.

SETTI (Ercole), or Septimus Hercules, born at Modena; painted some altar-pieces for the churches there,

which are sometimes inscribed Ercole de Setti, and sometimes in Latin, Hercules Septimus: he flourished about 1560; in the *Abecedaria Pittorico* he is called Cecchino.

SEVE (Gilbert de), born at Moulins, 1615; painted historical subjects with success, but we have no description of his works.

SEVE (Peter de), brother of the above, was distinguished in the same branch of the art.

SEVIN (Claudius Albert), born in Brussels, of a family from Liege; applied himself to painting, and gave proofs of his skill, in Sweden, in England, and in his own country: being desirous of seeing Rome, he went there in 1675, and died in the following year. *Sandart*, p. 387.

SEYMOUR (Colonel), nearly related to the Duke of Somerset and Earl of Hereford; painted in water colours and crayons, in the latter he copied from Cooper a head of Sir John Robinson, Lieutenant of the Tower; he also designed historic heads and portraits with a pen. *Walpole*, vol. 3. p. 95.

SEYMOUR (James), born in London, 1702; instructor is unknown, but he was considered superior to Wootton in the design of a horse, and painted some portraits of running horses for the Duke of Somerset: died 1752.

SGHIZZI (Andrew) of Bologna; studied under Albano, afterwards under Lucius Massari, and subsequently under Francesco Briccio. In love with geometry, he learned under the instructions of Colonna, of Metelli, and of Dentone, and succeeded to such perfection that he was always employed in theatres, and the most famous palaces; many of his works are in Bologna: he flourished about 1640. *Soprani*, p. 233.

SHAW (James), born at Wolverhampton; was placed as a pupil with Mr. Penny, and painted portraits with some reputation: died 1784.

There was an artist of the same name, a painter of horses, and an exhibitor at the Royal Academy, who died about 1772.

SHEPHARD (—), an English artist, lived in the reign of Charles II., of whom nothing more is known than that he painted Killigrew and his Dog, now in Lord Godolphin's collection. *Walpole*, vol. 3. p. 95.

SHIPLEY (William), born in London; kept a drawing school for some years. There is a picture of a man blowing a firebrand, with the name of Shipley as the painter, which is attributed to him: died 1804.

SIBRECHT or SYBRECHT (John), born at Antwerp, 1625; studied under his father, and afterwards from the works of Nicholas Berghem and Karl du Jardin, and copied them so closely, that some of his copies have been taken for originals; he came to England, and was employed by the Duke of Buckingham for four years at Cliefden House; also by several others of the nobility and gentry; his usual subjects were landscapes and views on the Rhine: died 1703.

SICILANTE (Girolamo) — See SERMONETA.

SIENA (Marco) — See PINO.

SIENA (Matteo da), born at Sienna, about 1533; went to Rome to exercise his skill as a landscape painter in the Logie of the Vatican, and generally worked in conjunction with Nicolo Circignano, called Pomerancio, who painted the figures; they also painted in conjunction, a series of thirty-two pictures, called the History of the Martyrs, engraved by Cavalierius: died 1588.

SIENA (Duccio da), was a painter of grotesque subjects, and his works are to be found in Sienna, in Lucca, in Pisa, and in Florence: he flourished about the year 1348. *Vasari* speaks of him, and so does *Baldinucci*, sec. 4. p. 58.

SIGNORELLI (Lucca), born at Cor-

tona, 1439 ; was a disciple of Pietro della Francesca, whom he imitated so closely that it was difficult to distinguish their works ; he was one of the first of the Tuscan painters who drew the figure correctly, and one of the ablest artists of his time, though not entirely divested of the dry stiff manner that preceded him ; his most considerable work is a fresco representing the Final Dissolution and Judgment of the World, which is designed in a bold and daring style: in which he evinces a perfect acquaintance with the art of foreshortening ; there are several of his works in the churches of Italy, which establish his rank amongst the most eminent artists of the Florentine school at the period in which he lived : died 1521.

SIGNORINI (Bartholomew), a Veronese ; was distinguished for his paintings both at home and abroad.

SIGNORINI (Guido), a Bolognese painter ; was cousin of Guido Reni, and at his death became his heir ; he painted small figures : died about 1650. *Masini*, p. 630.

SILVESTRIE (Louis), born in Paris, 1645 ; was instructed in the rudiments of design by his father, Israel, an engraver, and afterwards applied himself to painting landscapes and portraits, in which he acquired considerable reputation : died 1728.

SILVIO (Giovanni), born at Venice, flourished about 1532, and is supposed to have been educated in the school of Titian. One of his pictures, representing St. Martino between St. Peter and St. Paul, with three Angels, two of which are supporting his crozier, and the third playing on the harp, is an elegant and graceful composition, and the colouring entirely Titianesque.

SIMBERT (John), born in Edinburgh, about 1684 ; having learnt to draw, by designing after casts, visited London, and was much employed in copying for dealers ; he afterwards went to Italy, and by copying the

portraits of Titian, Rubens, and Vandyck improved greatly, and on his return to England, was much employed as a portrait painter: he shortly afterwards went to Bermuda, and died there.

SIMMONS (John), born at Nailsea, Somersetshire, about 1715, died 1780 ; it is not said by whom he was instructed, but he acquired considerable reputation as a painter of history and portraits ; of the former, an altar-piece in the church of All Saints, Bristol, and another of the Resurrection, in St. John's, Devizes, are creditable performances, as also his portrait of Ferguson the Astronomer, which was exhibited in the Royal Academy : many of his portraits are engraved.

SIMONE (Maestro), born at Naples ; was a disciple of Filippo Tesaurò, and improved his style by studying the works of Giotto. One of his works, a picture of the Taking down from the Cross, is little inferior to those of Giotto : flourished about 1325.

SIMONE (Anthony de), a Neapolitan ; painted country scenes, with small figures ; also battle pieces, in which he imitated the manner of Bourgognone : he delighted in the study of antiquity, and made a considerable museum of paintings, designs, marbles, and medals : he died in his own country, 1724.

SIMONELLI (Joseph), a Neapolitan ; pupil of Luca Giordano, if deficient in invention, knew how to approach his master's touch in soft and harmonious colouring, which he often availed himself of, as is seen in his paintings from the rough sketches of his master, in the church of St. Bridget, to which he was unfortunately not able to give his best touches, and which still remain imperfect. Although his works are not found in Naples, yet in the surrounding country there is no deficiency of them : he died about 1710, aged 64.

SIMONINI (Francesco), born at Parma, 1689 ; was a scholar of Ilario Spolverini ; he excelled in painting

battles and skirmishes of cavalry, which are well composed and touched with great spirit; many of his works are in the private collections at Venice: died about 1760.

SINGER (Hans or John), born at Hesse Cassel, about 1510; painted landscapes and figures in a free bold manner, and was much employed in painting cartoons for tapestry: died 1558.

SINJEUR (Govert), is cited by Van Spaan among the painters of Rotterdam, as having imitated the style of Philip Wouvermans.

SIRANI (Giovanni Andrea), born at Bologna, 1610; was a disciple of Guido Reni, and finished several of his works after the decease of that master: his first productions resemble the second style of Guido. Such is his picture of the Crucifixion, at Bologna; but he afterwards adopted a more vigorous opposition of light and shade, approaching to the principles of M. A. Caravaggio, as is evident in the Feast of the Pharisee, and the Marriage of the Virgin: died 1670.

SIRANI (Elisabetta), daughter of G. A. Sirani, born at Bologna, 1638; was instructed in the art by her father, but attached herself to an imitation of the style of Guido: she is said to have painted upwards of 150 pictures and portraits, most of them of a large size; her compositions are elegant and tasteful, her design correct and firm, and there is a freshness and suavity in her colouring, especially in her demi-tints, that remind us of the best works of Guido; she was particularly successful in the expressive character she gave to her Madonnas and Magdalens, which appear to have been her favourite subjects. Her most admired works in the churches at Bologna, are her Baptism of Christ by St. John; Francesco di Padona kneeling before the Infant Christ; and the Virgin Mary with St. Anne contemplating the Infant Christ sleeping: died 1664.

SIRIES (Violante Beatrice), born in Florence, 1710; was instructed in crayon painting, and in water colours by Giovanna Fratellini; went to Paris, and learnt the art of oil painting from a Fleming (name not mentioned); her talent was chiefly confined to portraits, though she occasionally painted historical subjects, as well as flowers and fruit. At Florence, on her return, she painted a large picture of the portraits of the Imperial Family; and her own portrait with that of her father, painted by herself, is in the Florentine Gallery of artists: died about 1770.

SIVESTA (Martin), an ancient illuminator, is mentioned by *Vasari*, par. 3. p. 359.

SIVIGLIA ROMERO (John de), a native of Granada in Spain; was a graceful painter, and a good colourist; he imitated Anthony Vandyck, and was believed to have been his scholar; he painted in the convent of the Carmelites in Seville, and in that of the suppressed order of the Jesuits, in oil and in fresco; he also painted portraits extremely well: died 1665.

SKEYSERT (Clara), a miniature paintress and illuminator, of the city of Ghent, is recorded by *Vasari*, par. 3. p. 850.

SLABBAERT; this name is affixed to a portrait, inscribed Paulus Perre, Syndic, Medioburg, at Leg. Belg., in Anglia, 1660.

SLAUGHTER (Stephen), is mentioned by Lord Orford, as having painted several portraits in the reign of George II.; he was also keeper of the King's pictures, vol. 4. p. 117.

SLAUGHTER, (—), a sister to the keeper of the King's pictures (George II.); imitated bronzes and bas-reliefs in an admirable style, and to the highest degree of deception.

SLINGLELANDT (Peter Van), born at Leyden, 1640; was a scholar of G. Douw, whose highly finished style he followed, and as far as patience and polish is considered, may be said to

have equalled, if not surpassed his instructor; and although inferior to him in design, and in the magical effect of the chiaro-oscuro, his pictures are often mistaken for those of Mieris, or Gerard Douw; when he painted a dog, a cat, or a mouse, which he was fond of introducing into his pictures, he was not satisfied until he had precisely represented each individual hair. Although tasteless and stiff in composition and design, his pictures command very high prices: died 1691.

SLUYS (Jacob Vander), born at Leyden, 1660; was first a scholar of Ary de Voys, and afterwards of Peter Van Slingelandt, whose polished style he imitated, but with less laborious finish. He painted conversations, domestic subjects, sports, and modish assemblies, small size, with considerable success; well coloured, but neither elegant nor correct in design; his works are little known except at Leyden: died 1736.

SMEES (John), a painter of landscapes and history at Amsterdam; is supposed to have died about 1729, because at that time his collection of objects of art was sold, composed of a great part of his works; he ornamented his landscapes with ruins and figures in the taste of Both.

SMEYERS (G.), Senior, of Malines; in a chapel of the church of St. Rombout, at Malines, is a temptation of St. Anthony, by this artist.

SMIES (James), born at Amsterdam, 1765; was occupied almost exclusively in designing and engraving, in which he succeeded very well, as his works sufficiently prove, although he made but few paintings in oil. He gained all the prizes for design at the Academy of Amsterdam, and at the society, Felix Meritis: died at Amsterdam, 1833.

SMITH (Thomas), called Smith of Derby, from his chiefly residing there; without the help of a master reached an eminent rank in his profession, and may be said to be the

first of the English artists who explored and displayed the charming scenery of his native country: died 1769.

SMITH (John Raphael), son of Thomas Smith of Derby, by whom he was instructed: practised portrait painting in crayons, and acquired considerable celebrity, as appears from his whole lengths of Charles Fox, and Earl Stanhope: died 1812.

SMITH (Francis), is said to have been born in Italy, and to have travelled in Turkey with Lord Baltimore, for whom he painted a view of Constantinople, and several others; he also painted views on the Thames, which were exhibited at the Royal Academy, Somerset House: died about 1779.

SMITH (William, George, and John), are generally stated to have been born at Chichester; but since, with more probability, at Guildford: the three brothers all studied from nature. William, born 1707, died 1764; devoted his attention chiefly to portraits, though he occasionally painted landscapes, flowers, and fruit. George, born 1714, died 1766; was distinguished by the name of Smith of Chichester, excelled in landscape painting, and reached a very eminent rank in that department. John, born 1717, died 1764; painted landscapes very little inferior to his brother.

SMITS (F.); this artist who was celebrated at Rotterdam and the Hague as a portrait painter, produced a great number of very excellent resemblances; and at the exhibition at Amsterdam, in 1808, there was a very remarkable portrait of a man, by his hand.

SMITS (Nicholas), born at Breda, 1672; painted history, correctly designed, and well coloured, and displayed much genius in his composition: died 1731.

SMITS (called Hartcamp), Lodowic, born at Dort, 1635; acquired considerable reputation as a painter of

flowers and fruit, but from his flimsy style of colouring, his works are almost entirely obliterated : died 1675.

SMITZ (Gaspar), a Dutch painter ; came to England soon after the Restoration, and from his painting so many Magdalens, was called Magdalen Smith ; his model was a female whom he called his wife ; he visited Ireland, and painted portraits in oil, and had great business and high prices. In his pictures of Magdalens he generally introduced a thistle in the foreground ; he painted flowers and fruit, which are much admired ; and also portraits in oil of a miniature size : died 1707.

SMYTERS (Anne), mother of Lucas de Heere, and a pupil of Francis Floris ; had a particular talent for painting subjects in miniature, of the smallest dimensions ; Van Mander has given a description of one of her chefs-d'œuvre, which was the admiration of all the amateurs of her time, for the exactness of the figures, which could be covered with a grain of wheat.

SNAYERS (Peter), born at Antwerp 1593 ; was a scholar of H. Van Balen, painted history and portraits with considerable success, but was more distinguished as a painter of battle pieces, and landscapes, and had many commissions from the court of Spain ; his figures and horses are designed and painted with surprising spirit and animation ; his compositions are rich and ingenious, and his colouring sometimes approaches to the splendour of Rubens. Vandyck painted his portrait : died 1670.

SNELLINCKS (John), born at Mechlin, 1544 ; instructor unknown ; was an eminent painter of history and battles, particularly of the latter ; his skirmishes and attacks of cavalry were ranked amongst the ablest productions of the time. His compositions are judiciously grouped figures and horses, correctly and spiritedly designed, and the animated courage of the combatants, admirably expressed ; in aerial perspective he was well

grounded, and by his intelligent management of the chiaro-oscuro, he produced a surprising effect. Vandyck painted his portrait : died 1638.

SNEYDERS or SNYDERS (Francis), born at Antwerp, 1579 ; studied first under Henry Van Balen, and for some time excelled in painting fruit and objects of still life ; and afterwards painted animals and huntings, composed in a grand style, and with surprising fire and spirit. Rubens frequently employed him to paint the animals, fruit, &c. in his pictures. He painted several hunting pictures of a large size for Philip III. of Spain. He also excelled in painting kitchens and larders, stored with all kinds of dead game, fish, fruit, vegetables, &c. which were occasionally decorated with figures by Rubens or Jordaens : his compositions are rich and varied, pencil bold and free, the furs and skins of the different animals true to nature, and colouring clear, chaste and vigorous : his works are held in high estimation, and are to be found in some of the finest collections in England. Vandyck painted an admirable portrait of Snyder : died 1657.

SOBLEO—See DESUBLEO.

SODOMA (Il) — See RAZZI.

SOENS (John), born at Bois-le-Duc, about 1533 ; studied first under James Boon, and afterwards Giles Mostaert, under whom he made great progress ; then travelled to Italy, where his landscapes were greatly admired, and he was much employed by the Pope and several of the nobility at Rome ; his manner was prompt, and full of fire, distances well kept, and the figures well drawn, and touched with great spirit : died 1611.

SOEST or ZOEST (Gerard), born in Westphalia about 1637 ; came to England and acquired considerable reputation as a portrait painter ; his draperies were usually of satin, in which he imitated the style of Terburg, but he changed his style on seeing the works of Vandyck ; his

heads were animated with truth and nature, bold, yet highly finished, and he was more successful in his portraits of men than of women: died 1681.

**SOGGI** (Niccolo), born at Florence, 1474; was a disciple of P. Perugino, in whose style he painted history, but designed his figures in a drier and more laboured manner: some of his works are in the public edifices at Arezzo; there is a picture of the Nativity by him painted in a precise formal style: died 1554.

**SOGLIANI** (Giovanni Antonio), born at Florence; studied under Lorenzo di Credi, but imitated the style of Bartolomeo di St. Marco, though not very successfully; his best works are a picture of Cain and Abel, at Pisa, and the Martyrdom of St. Arcadio, at Florence; died about 1560.

**SOJARO**—See **GATTI**.

**SOLARI** (Andrea), born at Milan, flourished about 1530, is sometimes called del Gobbo, or Andrea Milanese, and was a contemporary of Correggio, he was a graceful designer and an excellent colourist: one of his most esteemed works is a picture of the Assumption of the Virgin at Pavia.

**SOLARIO** (Antonio), called Lo Zingaro, born at Abruzzo, in Naples, about 1382; went to Bologna and became a disciple of Lippo Dalmasio, and on returning to Naples distinguished himself as one of the ablest painters of that early period; several of his works in fresco are in the public edifices in Naples: died about 1455.

**SOLDI** (Andrea), born in Florence about 1702; visited Aleppo, and painted the portraits of some English merchants resident there; came to England, and met with considerable employment: died about 1766.

**SOLE** (Antonio Maria dal), born at Bologna, 1597; studied under Francesco Albano, and excelled in landscapes, decorated with groups of figures, gracefully designed, and composed in the style of Albano; his

scenery is pleasing, and his distances well kept: died 1677.

**SOLE** (Giovanni Guiseppe dal), son of Antonio, born at Bologna, 1654; received the principles of design from his father, then studied under D. M. Canuti, and afterwards under Lorenzo Pasinelli, whose style he imitated with great success, and though inferior to him in clearness and harmony of colour, he surpassed him in correctness and energy of design. His pictures are usually embellished with landscape and architecture, which he introduced with admirable taste; amongst the most esteemed of his works at Bologna, are, the Incredulity of Thomas, and the Annunciation; also some frescoes, which are considered his finest works: he also painted the Death of Priam; Queen Artemisia about to drink the Wine in which the ashes of her Husband are mixed; Andromache and Eneas; and a picture of Diana and Acteon in the Pembroke collection at Wilton: died 1719.

**SOLERI** (Georgio), born in Alessandria, flourished about 1573; is supposed to have been a pupil of Bernardino Lanini, although he did not adopt his style; he painted portraits and historical subjects, which are spoken of in favourable terms; he painted an altar-piece of the Virgin, to whom Saints Agostino and Francesco are recommending the protection of the city of Alessandria; and a picture of Lorenzo kneeling before the Virgin, with a group of three Angels; designed with a grace which reminds us of Correggio: died 1587.

**SOLIMENE** (Angelo), of Noceras, born in 1630, was a disciple of Francis Guarini da Zolafrà; he was so well instructed by that great master that he acquired the best principles of design and beauty of colouring, which, accompanied by a natural good taste and fruitful invention, made him equal to the best artists of his time; the only public work he painted in Naples is that of the Madonna, St. John, and St. Gregory, in the church

of Sta. Maria Maggiore, in the province of Mannesi, in which the power of his pencil is certainly displayed ; he lived to the age of 86, and had the happiness of seeing his son and pupil Francesco make such progress as raised him high in the estimation of every lover of the art of painting and of literature.

**SOLIMENE** (Francesco), called l'Abate Ciccio, born near Naples, 1657 ; son of Angelo Solimene, a painter of some reputation, under whom he studied two years, and afterwards at Naples, under Francesco di Maria, and ultimately in the school of Giacomo del Po. He visited Rome, and contemplated the works of Pietro da Cortona, Lanfranco, and Il Calabrese, whose powerful effect of light and shade he softened by adopting the sweetness and amenity of Guido and Carlo Maratti, and by an accurate and well arranged study of these masters, formed an excellent style, and distinguished himself as one of the most admired painters of his time ; he excelled in history, landscape, portraits, animals, and architecture ; his figures are elegantly designed and his compositions are ingenious ; his colouring unites tenderness with force ; the airs of his heads are graceful and expressive, and his draperies are judiciously cast : died 1747.

**SOLIS** (Francesco), born at Madrid, 1629 ; was instructed by his father Juan, a painter little known : painted history ; his most esteemed work is a picture of Santa Teresa at Madrid : died 1684.

**SOLOMAYOR** (Luis de), born at Valencia about 1643 ; studied first under Estevan Marc, afterwards at Madrid under Don Juan Carrenho, and painted history with some reputation ; his works are mostly in the convents and churches at Valencia : died 1673.

**SOLOSMEO**, a painter ; is mentioned by *Vasari* as one of the scholars of Andrea del Sarto.

**SOLVYNS** (Francis Balthasar), born in Antwerp, 1760 ; commenced his career as a marine painter, and one of his principal works, representing a view of Ostend, is in the imperial palace at Vienna ; he visited India, and made designs of the festivals, occupations, and costumes of the Indians, which he afterwards published in 288 coloured plates, but with bad success : died 1824.

**SOMEREN** (Bernard and Paul Van), brothers, born at Antwerp, Bernard in 1578, and Paul in 1581 ; the former went to Italy, and on his return they settled at Amsterdam as painters of history and portraits, which were much esteemed : Bernard died in 1632, and Paul in 1641.

**SON** or **ZOON** (Joris Van), born at Antwerp, 1622 ; excelled in painting flowers and fruit, agreeably composed, pencil light and flowing, and colouring chaste and clear : died 1676.

**SON** (John Van), son of Joris, was instructed by his father ; painted flowers, fruit, dead game, vases, curtains fringed with gold, Turkey carpets, and similar objects of still life, which he designed from nature, and copied with a precision and fidelity approaching to illusion ; he painted both in large and small, and in the representation of grapes was unequalled : died 1700.

**SONJE** (John), a Dutch artist, flourished at Rotterdam in the 17th century, and produced more pictures than any artist of his time ; he painted mountainous and wooded landscapes in the Italian manner, the ground rather dark, his skies and distances clear and well painted, but deficient in harmony. He painted trees with so much truth that it is easy to distinguish the kinds by the foliage and form ; his figures also have so agreeable a touch, and so great a beauty, that they are sometimes attributed to Karl du Jardin. He also painted in the style of Herman Zachtleven, but with a green touch, less intellectual, and less finished.



SOPHONISBA—See ANGOSCIOLA.

SOPRANI (Raffaele), born at Genoa, 1612; studied first under Giulio Benso, afterwards under Sinibaldo Scorza, and subsequently landscape painting, under Godefrói Vals, in which he excelled; he usually painted perspective and architectural subjects: died 1672.

SORIAU (Daniel), of Hanover, with Peter his son, excelled in painting flowers and fruit, they painted figures also very well. *Sandrarf*, p. 189.

SORRI (Pietro), born at Sienna, 1556; studied first under Arcangiolo Salimbeni, and afterwards under Cavaliere Passignano, whom he accompanied to Venice, and improved his manner, by studying the works of Paolo Veronese, whose style is discernible in his best pictures, several of which are in the public edifices at Florence, and other cities of Tuscany, particularly at Pisa, where he painted an altar-piece of Christ disputing with the Doctors; he painted landscapes and portraits as well as history: died 1622.

SOTO (John di), a painter of Madrid; studied in the school of Bartholomew Carducchio, and painted in the Queen's apartments, in the palace of the Pardo, with much skill: he died young, in 1620. *Palumino*, tom. 2. p. 283.

SOUKENS (Henry), born at Salt-Bommel, in 1680; studied under his father, and afterwards at Bois-le-Duc, then visited Italy; worked some time at Rome, and finished some paintings and various objects of sculpture; and then returned to his native place. His historical and emblematical compositions, and his landscapes, are the most remarkable; he could imitate the chefs-d'œuvre of the great masters, particularly those of Lairese, with great lightness of penciling; although but few of his paintings are known, it is certain that his talent approached nearest to that of Gerard Hoet; he painted his own portrait

after the manner of Schaleken: died 1711, aged 31.

SOUKENS (John), a pupil of John Vosterman; lived about the end of the 17th century.

SOUTMAN (Peter), born in Haerlem, 1590; was a disciple of Rubens, and is said to have painted historical subjects and portraits with considerable success: died 1653.

SPADA (Lionello), born at Bologna, 1576; he studied under the Caracci, and became an eminent disciple of their school; one of his first works was a picture of S. Domenico kneeling before the Virgin, which upon Guido seeing and sarcastically remarking, that Lionello's powers were confined to decoration, so exasperated him that he had recourse to the energetic style of M. A. Caravaggio, and adopted a style which was a mixture of both. On his return to Bologna, he painted a picture of the Miraculous draught of Fishes; and an altar-piece of S. Domenico burning the Forbidden Books; which latter is considered his best performance: died 1622.

SPADARI (Benedict), applied himself more particularly to painting on glass, and his works are in many churches in Italy. *Vasari, Vita di Guglielmo di Marsiglia*, p. 195.

SPADARINI (Antonio), a Roman, born 1600, died 1648; painted history with some reputation.

SPAENDONCK, (Gerard Van), born in Holland, 1746; a pupil of Herreyns, visited Paris and practised as a miniature painter; but his genius leading him to flower painting, he devoted himself to that branch and acquired great celebrity: his colouring and grouping are excellent: some of his best pictures are in the Louvre, and the Gallery of St. Cloud: died 1822.

SPAGNA or GIOVANNI SPAGNUOLO, (—), called Il, studied under Perugino, and became a reputable painter

of history; some of his works are in the churches of Spoleto and Assisi: died about 1540.

**SPAGNOLETTO** (Guiseppe Ribera), called Il, born at Xativa, about ten leagues from Valencia, 1589; he studied in Spain, under Francesco Ribalta, and at Naples under M. A. Caravaggio, whose powerful and effective style he adopted, and his productions were much admired. From Naples he went to Rome, and though he sometimes attempted to enliven and embellish his style, by imitating the grandeur of Raffaele, and the graces of Correggio, some of whose works he copied, it was not attended with much success; the taste of Spagnoletto led him to paint gloomy and austere subjects, such as hermits and saints, emaciated by abstinence and severity; the *Playing of St. Bartholomew*; *St. Lawrence on the Gridiron*; the *Murder of the Innocents*; *Cato tearing out his own bowels*; the *Torments of Prometheus*; *Ixion on the wheel*, &c. In tragic compositions, martyrdoms, executions, and torments he was eminently successful, and treated those subjects with a horrible fidelity, and a correctness of design, that might serve as a study for the anatomist. At Naples he painted several pictures which were sent to the King of Spain, and his principal works remaining there are the *Martyrdom of S. Januarius*, *S. Jerome*, and *S. Bruno*, and the *Taking down from the Cross*; he frequently painted historical figures, as well as portraits, at half length: died 1656.

**SPALTHOF** (N.), a Dutchman, born about 1636; studied in Italy, and excelled in painting fairs, Italian markets, with a variety of cattle and other figures, carnivals, and merry makings, ingeniously composed, and designed in the Italian taste, yet retaining the style of Theodore Helmbrecker, the figures correctly drawn, and touched with neatness and spirit: died 1691.

**SPELT** (Adrian Vander), born at

Leyden, 1530, died 1574: excelled in flower painting.

**SPENCER** (Jarvis), a painter in miniature and in enamel, who flourished about the middle of the last century; was originally a gentleman's servant, and being one day shewn a miniature of one of the family, he observed, "I think I could copy it;" he was permitted to make the attempt, and acquitted himself so much to the satisfaction of his employer, that he became, through his interest and patronage, a fashionable painter of his day: died 1765.

**SPERANZA** (Giovanni Battista), born at Rome about 1610; was a disciple of Francesco Albano, and acquired considerable celebrity as a painter of history, particularly in fresco. Several of the works of this master adorn the public edifices at Rome: died 1640.

**SPERLING** (John Christian), was one of the best pupils of Chevalier Vander Werf.

**SPEZZINI** (Francesco), born at Genoa; flourished about 1578; was a scholar of Luca Cambiasi, and afterwards studied under Giovanni Battista Castelli. Visited Rome, and passed some time in studying the works of Raffaele, Giulio Romano, and Buonarrotti; and on his return to Genoa, painted several pictures for the public edifices in that city: died young, about 1590.

**SPICER** (Henry), an eminent English painter in miniature and enamel; was very extensively employed, although he never arrived at the beauty and delicacy of execution of H. Bone, whose enamel pictures surpass every thing that has appeared in that branch of the art: died 1804.

**SPIERINGS** (N.), born at Antwerp, 1633; instructor unknown; went to Italy when young, and distinguished himself as a landscape painter, and appears to have formed his manner by studying the works of S. Rosa, to

whose bold and eccentric style the best works of Spierings bear a great resemblance; the forms of his woods and trees are grand and picturesque, and his touch firm and spirited. As he was not successful in designing the figures, his pictures are usually decorated with historical subjects by other artists: died 1691.

SPIES (N.), of Bois-le-Duc; was a painter of history and portraits.

SPIERS (Albert Van), born at Amsterdam, 1666; was a scholar of William Van Inghen, an historical painter of some eminence; he visited Rome, and contemplated with admiration and delight the works of Raffælle, Giulio Romano, and Domenichino; then went to Venice to perfect himself in colouring, and selected the works of Paolo Veronese for his guide, and returned to Amsterdam, where he was extensively employed, and accounted one of the ablest artists of his time. His design partakes more of the Roman than the Dutch school, and his colouring is decidedly Venetian: died 1718.

SPILBERG (John), born at Dusseldorf, 1619; was the son of a glass painter. He studied at Amsterdam under Govaert Flinck; and after leaving his school, became a celebrated painter of history and portraits, and painted the portrait of the Elector Palatine, and those of the principal personages of his family. He also decorated the churches at Dusseldorf with numerous historical works; and for the castle of Dusseldorf painted a series of pictures representing the Labours of Hercules, with figures as large as life, in which he exhibited a fertile invention, and a commanding facility of execution: died 1690.

SPILBERG (Adriana), born at Amsterdam, 1646; daughter of the above, by whom she was instructed in design and colouring, and excelled in painting portraits in crayons, though she occasionally practised in oil. Her portraits are said to have an exact

resemblance, to be executed with neatness, and to be delicately coloured.

SPILIMBERGO (Irene di), a Venetian lady, who painted history, and is said to have received lessons from Titian, and to have painted in his style, though not very correctly designed. Titian painted her portrait: she flourished about 1550.

SPILMAN (Henry), miscalled John by Strutt, born at the Hague, about 1738; is said to have painted portraits and landscapes with some reputation; but no further account is given of his works.

SPINELLO (Aretino), born at Arezzo, 1328; was a disciple of Jacopo di Casentino; he painted history in a superior style, and several of his fresco works are to be found in Florence and at Pisa; gained great reputation by his portraits of Pope Innocent IV. and Gregory IX. He gave to his figures an air of unaffected modesty; but to his Madonnas one that was divine and inexpressible; he was equal to Giotto in his design, and surpassed him in his colouring.

SPINELLO (Gaspar or Paris), son of Aretino, born at Arezzo, 1356; was first instructed in the art by his father, and afterwards at Florence by Lorenzo Ghiberti; his colouring was excellent, but his design strained and extraordinary. He painted in oil, in distemper, and fresco, but excelled in the latter. Some of his works are still preserved at Florence: died about 1426.

SPISANO (Vincenzio, called Lo Spisanelli), born in the Milanese, 1595; studied at Bologna in the school of Denys Calvart, whose style he adopted and followed without deviation. Of his numerous works in the public edifices at Bologna, the most remarkable are the Death of St. Joseph, the Visitation of the Virgin to St. Elizabeth, the Baptism of Christ, and the Conversion of St. Paul. His easel portraits, of which there are several in the private collections at Bologna,

are more esteemed than his altarpieces : died 1662.

**SPOLVERINO** (Ilario), born at Parma, 1657 ; was a disciple of Francesco Monti, and occasionally painted historical subjects, but was more celebrated for his battle-pieces, attacks of banditti, and assassinations, which he designed with spirit, and touched with a boldness of pencil, well adapted to the subject : died 1734.

**SPORKMANS** (Hubert), born at Antwerp in 1658 ; was a pupil of P. P. Rubens, and a distinguished historical painter.

**SPRANGHER** (Bartholomew), born at Antwerp, 1546 ; studied first under John Madyn, a painter of some reputation, afterwards under Francis Mostaert, and finally under Bernardino Gatti (called Sejaro), who had been a disciple of Correggio. He painted for Pope Pius V. a picture of the Last Judgment, an immense composition of upwards of 500 figures, painted on a copper-plate six feet high, and which at his death was placed on his tomb ; he also painted numerous easel portraits for the imperial palaces. Although Sprangher had visited Rome, it appears to have made no difference in his style, which remained entirely that of his country : died 1623.

**SPRIET** (John Vander), of the city of Delft ; was a good painter of portraits. He settled in England, where he ended his days.

**SPRONG** (Gherard), born at Haarlem, 1600 ; studied under his father, whom he soon surpassed, and excelled in portraiture : died 1651.

**SPRUYT** (Peter), born at Antwerp, 1740 ; the only account we have of him is, that he was Director of the Academy there.

**SQUARCIONE** (Francesco), born at Padua, 1394 ; is more celebrated as the founder of an academy, and for his system of instruction, than for his works as a painter, of which few now

remain. One at Padua, representing St. Girolamo, surrounded by several other saints, is said by Lanzi to be well coloured, with a finer expression than usual at that time, and above all correct in perspective, it is dated 1452, and signed Francesco Squarcione : died 1474.

**SQUAZZELLA** (Andrew), a Florentine, and scholar of Andrea del Sarto ; he went into France with his master, where he served Francis I. : he flourished about 1520. *Vasari*, par. 3. lib. 1. p. 164.

**SQUAZZINO** ; of the city of Castello, painted all the figures in oil placed among the arches of the principal nave of the church of Jesus, as also the side pictures of the altar of St. Francis, representing the acts of that saint. *Morelli*, *Libretto delle Pitture di Perugia*, p. 96.

**STABEN** (Henry), born at Antwerp, 1578 ; is said to have visited Venice, and entered the school of Jacopo Robusti, called Il Tintoretto. He went to Paris, and painted pictures of the interiors of apartments with figures neatly drawn, well composed, and agreeably coloured. One of his best pictures represents the interior of a gallery, decorated with pictures and statues, in which he displays a thorough knowledge of perspective, and every object is carefully finished : died 1658.

**STAEVERTS OF STEVERS** (Anthony Palamedes), born at Delft, 1604 ; painted conversations, or assemblies of persons playing at cards, and musical parties, and occasionally painted portraits. His design is not very correct, and his compositions are not distinguished by either judgment or taste : died 1680.

**STAEVERTS OF STEVERS** (Palamedes), younger brother of Anthony, was born in London, in 1607, but is generally considered of the Dutch school, as he went to Delft with his father when but a child ; he copied some of the works of Esaias Vande-

velde, whose clear and transparent style of colouring he followed with success, and excelled in painting similar subjects; battles and skirmishes, plundering of villages, attacks of robbers, country fairs, &c. His pictures are ingeniously composed, figures and horses spiritedly designed, and touched with a firm and free pencil. His works are very scarce: died 1638.

**STALBENT** (Adrian), born at Antwerp, 1580; painted landscapes with small figures, neatly drawn and touched in a style resembling that of Velvet Breughel, but occasionally a little too green in his trees. He visited England in the reign of Charles II. and painted a view of Greenwich; and in Mr. Harene's sale in 1764, an octagon landscape, with the story of the Centurion, by the same hand, somewhat in the manner of Paul Bril; but the colours exceedingly bright and glaring. Vandyck painted his portrait: died 1660.

**STAMPART** (Francis), born at Antwerp, 1675; was a disciple of the younger Tyssens, whose style he adopted and improved, by studying the works of Vandyck, and acquired considerable reputation as a portrait painter. As he was much employed in painting persons of distinction, he was accustomed to draw the features of his model on canvas with white, black and red crayons, on which preparation he painted up his picture, and only called on his sitters for a finishing visit: died 1750.

**STANZIONE** (Cavaliere Massimo), born in Naples, 1585; was a disciple of Giovanni Battista Caracciolo, whose style is discernible in all his works; but he received his best instruction in fresco painting from Belisario Corenzio; also took lessons under Lanfranco, and was assisted in portrait painting by Fabrizio Santafede. He visited Rome, studied the works of Annibale Caracci, and having formed an intimacy with Guido, is said to have emulated the graceful design

and colouring of that master so closely, that he was styled *Il Guido Reni da Napoli*. He painted several considerable works for the churches at Naples; also many easel portraits for the private collections, which are highly esteemed: died 1656.

**STAPHORTIUS** (Abraham), was a good painter of portraits after the manner of Houbraken; he lived in 1650, and was son of a pastor of the Reformed Church at Dordrecht.

**STARACE** (Nicholas), was born in Naples in 1718, where he exercised his profession as a painter with the highest reputation.

**STARNINA** (Gherardo), an old Florentine painter, born 1354; was a disciple of Antonio Veneziano, and painted history in the stiff dry style of the period in which he lived, though somewhat less Gothic and hard than the immediate followers of Giotto; he painted some pictures for the King of Spain, and at Florence is a picture representing St. Jerome delivering his instructions to his Disciples when at the point of death; a production, which in design and expression, are perhaps superior to any thing of his contemporaries: died 1403.

**STARRENBURG** (John), born at Groningen; painted historical subjects, and was much celebrated as a fresco painter of ceilings, &c.: lived about 1560.

**STAVAREN** (John Van), flourished about 1680; he was a scholar of G. Douw, whose style he imitated closely, but excelled in painting Hermits and Old Men, the heads of which he finished with wonderful neatness.

**STEEN** (Jan), born at Leyden, 1636; studied first under Nicholas Knupfer, a painter of history of some note, and is supposed to have been a disciple of John Van Goyen, whose daughter he married, and then became a tavern keeper, and continued to exercise his talents as a painter, but

almost always in a state of inebriety ; his pictures usually represent merry-makings, and the frolics and festivals of the ale-house, which he treated with a humorous drollery, in character with the vulgarity of the subjects ; he sometimes painted conversations and domestic assemblies, generally accompanied by some facetious trait of wit or humour, which is admirably managed, and some of them are little inferior in delicacy of execution to the charming productions of Gabriel Metzu ; his compositions are ingenious and entertaining, design correct and spirited, colouring chaste and clear, pencil free and decided ; perhaps no painter of his country has equalled him in the air of truth and nature which he gave to his figures ; his works are highly prized. Amongst his best productions are those of the Mountebank, the Wedding, and a Quaker's Funeral, the features of the different persons humorously portrayed : died 1689.

STEEN (Francis Vander), born at Antwerp, 1604 ; is said to have been a painter, but we have no account of his works.

STEENER (John de). In the Annals of Ghent we see that he undertook the execution of a painting for the church of the convent of Vieux-Bois, in 1443.

STEENREE (George), born at Utrecht, 1600 ; studied under his uncle, Cornelius Poelemborg, whose style he followed with reputation : died 1648.

STEENWINKEL (Henry), a Hollander ; copied with considerable talent the paintings of different masters.

STEENWINKEL (—) ; painted all kinds of quadrupeds of the natural size, particularly horses ; he went to Copenhagen in 1640, and was much esteemed by Christian V. king of Denmark, and by all his Court.

STEENWYCK (Henry), the Elder, born at Steenwyck, 1550 ; was a scholar

of John de Vries, who excelled in perspective and architectural views ; he painted similar subjects, and not only surpassed his instructor in neatness and accuracy, but has scarcely been equalled by any artist who has preceded him ; his pictures represent the interior of churches and Gothic temples, which he frequently represented by torch-light, and by a judicious management of the chiaro-oscuro, gave a mysterious grandeur to the effect, which is extremely picturesque and entertaining ; his pictures are usually decorated with figures by Breughel, Van Thulden, or Franck : died 1603.

STEENWYCK (Henry), the Younger, son of the above, born at Antwerp, 1589 ; was instructed by his father, and painted similar subjects, which he usually designed on a larger scale ; he was invited to England by Charles I., and in the Catalogue of King James are found ten of the principal works by him. Those he painted previous to his coming to England, are embellished with figures by John Breughel, Theodore Van Thulden, and others ; he sometimes decorated the backgrounds of Vandyck's pictures with architecture, &c. &c. Vandyck painted his portrait : he died in London, and his widow, who painted perspective views in the style of her husband, returned to Amsterdam, where she died.

STEENWYCK (Nicholas), born at Breda, 1640 ; excelled in painting vases, books, musical instruments and other inanimate objects, grouped in a pleasing manner, and represented with great truth and precision : died 1698.

STEEVENS (Peter), born at Malines in 1550 ; excelled in history, and on visiting Prague, was appointed painter to the Emperor ; his design is good, but his colouring deficient : died 1604.

STEFANESCHI (Giovanni Battista), born in the Florentine State, 1582 ; was a monk, and is generally called

l'Eremita di Monte Senario; he was instructed in design by Andrea Comodi, and afterwards under Pietro da Cortona, and chiefly excelled in copying in miniature the works of the most eminent Italian painters, in which he was much employed by Ferdinand II. Grand Duke of Tuscany, for whom he painted several sacred subjects, small size, from originals by Raffaello, Correggio, Titian, Del Sarto, and others: died 1659.

STEFANI (Tommaso de), born at Naples, about 1230, formed his design from the remnants of Grecian art, which had been preserved in the temples and public edifices at Naples, and had painted several pictures for the churches previous to the year 1260, he was also employed by the Archbishop of Naples to ornament the chapel of his palace; most of his works are destroyed by the ravages of time: died 1310.

STEFANI (Pietro), brother of the above, was also a painter, but more celebrated as a sculptor.

STEFANO, called Il Fiorentino, an old Florentine painter, born in 1301; was a disciple of Giotto, whom he greatly excelled in every department of the art; his works in the churches at Rome and Florence have perished, and the only vestige remaining of his productions, is a picture of the Virgin and Infant Christ, in the Campo Santo at Pisa: died 1350.

STEFANO (Tommaso), son and disciple of the above, born at Florence, 1324; attached himself to the style of Giotto, whom he followed so closely, that he acquired the appellation of Giotto, such are his frescoes at Assisi, and at Florence: died 1356.

STEFANONE (Maestro), born at Naples, about 1325; was a disciple of Gennaro di Cola, painted both in oil and in fresco, the latter of which have almost entirely perished, and of the former, an altar-piece representing the Virgin Mary and Magdalen weeping over the Dead Christ, is still

well preserved; another proof that the practice of painting in oil was known before the pretended discovery by John Van Eyck, in 1410: he died 1390.

STEFANONI (Giacomo Antonio), born in Bologna, flourished about 1630; is said to have been a painter as well as an engraver, but we have no account of his works.

STEINER (—), a Swiss painter; was a scholar of Warner, whose manner he imitated. *Walpole*, vol. 3. p. 95.

STELLA (James), born in Lyons, 1596; was the son of Francis Stella, an artist, originally of Flanders, who settled at Lyons on his return from Italy; his father taught him the rudiments of design, and he afterwards travelled through Florence on his way to Rome, and painted several pictures for the Grand Duke Ferdinand II. On arriving at Rome he studied the antique, and the works of Raffaello, in the society of Nicolo Poussin, which in no small degree contributed to the formation of his style. At Paris he was appointed painter to the King of France; his principal works in the churches are the Baptism of Christ by St. John, the Annunciation, and Christ with the Woman of Samaria; his compositions are graceful and decorous though cold and inaccurate, and his carnations too red; his design is rigidly correct, but destitute of that sentiment and expression which characterize the works of Poussin; his easel pictures are better than his altar-pieces: died 1647.

STELLA (Francis), younger brother of James, born in Lyons, 1601; was instructed in the art by his brother, whom he accompanied to Italy; he painted history, but never arrived at any eminence, and was inferior to his instructor in every respect. At Paris there is an altar-piece by him representing the Dead Christ, with the Virgin Mary and St. John: died 1661.

STELLA (Louis), son of James Stella, a Brescian painter; painted portraits in large and in small, and was in great repute. *Baglioni*, p. 336. *Vasari*, par. 3. lib. 2. p. 245, mentions another, James Bresciano, a scholar of Sansovino.

STELLA (Anthony Bousonnet), nephew of James and Francis, born at Lyons, 1630; was instructed in the rudiments of design by his uncle, and is said to have been a reputable painter, but we have no further account: died 1682.

STEPHANOFF (Fileter), born in Russia, came to England and practised as a portrait painter, and was occasionally employed in painting scenes for the theatres and in decorating ceilings: died 1790.

STEPHANOFF (—), widow of Fileter; was distinguished as a painter of flowers and still life; in 1783 she exhibited two pictures of a Pheasant and a Hare: died 1808.

STEPHANOFF (F. P.), son of the above; distinguished himself greatly by his historical compositions, both in oil and in water colours.

STEPHENS (Richard), a celebrated Dutch portrait painter, is reported to have painted a whole-length portrait of Queen Elizabeth, in a gown, embroidered with sea monsters; also one of the Queen of Scots, whole length, and a portrait of Lord John Lumley, with his name and date thereon, 1590, so like the manner of Holbein, that it is supposed many of Stephens works are ascribed to that master.

STERN (Ignacio), born at Bavaria about 1698; went to Bologna, entered the school of Carlo Cignani, and painted several pictures for the different churches in Lombardy, which possess considerable merit; in that of Piacenza, an altar-piece representing the Annunciation. He was also much employed at Rome in the public edifices, and in private collections. In the Basilica of St. John of Lateran, is a picture by him of the

Assumption; also some frescoes in the Sacristy of St. Paolino; he sometimes painted concerts and conversations, in the manner of Bamboccio, which were much admired: died 1746.

STERN (Lewis), a Roman, son of Ignatius, a German, was born in 1708, his works are numerous; among others deserving of notice by him, are the St. Francis Cerracioli in the church of St. Lawrence in Lucina, and the St. Peter and St. Paul in that of St. Rocco, and many others in the apartments of Sig. Don Paolo Borghese. He painted flowers, fruit, game, and other birds in excellent style: died in Rome, in 1777.

STETTLER (William), born at Berne, in Switzerland; was first a scholar of Felix Meyer, at Zurich, and afterwards instructed in miniature painting, by Joseph Werner, at Paris. His talents were not confined to miniature, but he was much employed in designing historical and other subjects for the booksellers: died 1708.

STEVENS (John), a landscape painter, chiefly imitated Van Diest; he sometimes painted small size, but was principally employed in painting pictures to be placed over doors and chimneys: died 1722.

STEVENSON (Thomas), scholar of Aggas; painted landscape in oil, and figures and architecture in distemper. *Walpole*, vol. 3. p. 88.

STEVERS—See STAEVARTS.

STEYAERT (Anthony), born at Bruges about 1765; a pupil of the Academy of that city, obtained various prizes, amongst others, those after the model, and for composition; he settled at Ghent in 1802, and obtained the place of first professor at the Academy of Design, and was named Director of the class of painting in 1809; he painted about this time his picture of St. Anthony preaching at Limoges, which was inaugurated with pomp in the church of St. Nicholas at Ghent.



**STIMMER** (Tobias), born at Schaffhausen, Switzerland, 1544; master not mentioned; acquired some celebrity by decorating the principal mansions of his native town in fresco, which has unfortunately perished; he also painted the portraits of the ancestors of the then Marquis of Baden, which he is said to have executed in good style.

**STOCCADE** (Nicholas de Helt), born at Nimeguen, 1614; was a scholar of Martin Rytckaert; his first pursuit was landscape painting, in the style of his instructor, but he afterwards applied himself to historical subjects, generally of a large size, in which he acquired considerable celebrity. He visited Italy in search of improvement, where his talents soon recommended him to public notice, and at Rome he painted some pictures for the palaces, and for private collections, particularly for Christina Queen of Sweden. He afterwards visited Venice, and improved his style of colouring by studying the works of the best masters of the Venetian school. He was also distinguished as a portrait painter. His compositions evince a ready and fertile invention; and his design bears the character of the Roman school. In his picture of Perseus and Andromache, he has described her as shrinking in modest confusion from being exposed naked, instead of being frightened at her perilous situation, which was the usual mode of treating that subject.

**STOCK** (Ignatius Vander), an eminent Dutch painter of landscapes: flourished about 1625.

**STOCK** (H.), this name is affixed to a portrait of Robert Cecil Earl of Salisbury.

**STOER** (Lawrence), born in Augsburg; flourished about 1567; is mentioned as a painter, but no description is given of his works.

**STOKVISCH** (Henry), born 1767, at Loenersloot, in the Province of Utrecht; went to Amsterdam at the age of 17, to learn painting under the

care of J. C. Schultsz. His subjects were landscapes and cattle, particularly sheep, with which he ornamented his works: a picture of that kind was in the possession of Mr. Cranenburgh at Amsterdam. In the museum of that city is a landscape by him, with a young shepherd, two cows, some sheep and a dog: he died at Amsterdam in 1820.

**STOLKER** (John), born at Amsterdam, 1721; studied portrait painting under J. M. Quinkhard. He went first to the Hague, where he made portraits and family pictures; he next lived at Rotterdam, where he also made portraits of persons of distinction. Among the numerous paintings he has left there is one in which he even surpassed himself: it represents a neat and antique city apartment, with the window open, and several accessories, such as a vine, a pot of flowers, a lantern, &c., three persons dressed in the ancient Dutch fashion, one the pitiful figure of a boy who had wounded his finger, another of a merry girl laughing heartily at his grief, the other of an old woman, seated near the hearth, gravely contemplating the whole scene; this picture is justly considered as a chef-d'œuvre, both as respects the composition and the chiaro-oscuro. From 1774 he designed exclusively in water colours and Indian ink, and with the same superiority; his coloured copies of portraits and pictures from the great masters are very recherché; he also engraved in mezzotinto after several of the best masters. He was a good designer and an excellent colourist, had a skilful touch of the pencil, but was less successful in composition; nevertheless, there are paintings by him which shew great boldness of style and a fertile invention: he died at Rotterdam, in 1785.

**STOM** or **STOMMA** (Matthew), son of Matthew, a Dutch painter; learned design of Orlando, a painter of landscapes and battles, whose manner he followed, and always worked with

good reputation: he became blind, and died at the age of 59, in 1702, at Verona.

STOMME, a Flemish painter; studied under David de Heem. At the Hotel de Ville, at Louvain, is a picture by him, which is composed of a ham and some accessories; the museum at Brussels possesses one by him of a table covered with cloth, upon which are a glass, a pitcher reversed, a plate with a broiled fish upon it, a knife, and some other objects.

STONE (Henry), usually called Old Stone; is principally known as a painter by his excellent copies from Vandyck and other masters: died 1653.

STONE (John), brother of Henry; occasionally copied some of the most esteemed pictures of the old masters, in which he was not unsuccessful.

STOOP (Dirk or Theodore), was born in Holland about 1610; he adopted a similar style to Peter de Laer, called Bamboccio, and his best works are no way inferior. His pictures represent hunters and sportsmen on horseback, the halts of travellers, farrier's shops, and similar subjects, designed with a spirit and taste which has scarcely been surpassed by Philip Wouvermans, for whose works they have frequently been mistaken.

STOOP (Peter), sometimes called Roderigo, born in Holland, about 1612; painted battles, huntings, processions, and sea-ports, with considerable success. He came to England in the retinue of Queen Catherine, and resided here until his death, about 1686.

STOP (Cornelius), an Englishman; delighted in painting caverns, grottos, and wild and savage places, mixed with fine prospects and landscapes, which he penciled true to nature. *Sandart*, p. 384.

STOPPELAER (Michael), a native of Ireland; practised portrait painting, but never rose above mediocrity. A portrait by him of Joe Miller is en-

graved. He had a brother who also practised portrait painting.

STOREK (Christopher), born at Constance, 1611; he travelled to Italy when young, and studied at Milan under Ercole Procaccini, and is said to have been a reputable painter of history: died 1671.

STORK (Abraham), born at Amsterdam, 1650; instructor unknown, but proved one of the eminent painters of marines and sea-pieces of the Dutch school. His pictures usually represent vessels at sea and in harbour, views of the Y or the Amstel, near Amsterdam, with a variety of boats and shipping, and a number of small figures, correctly drawn and touched with great neatness and spirit; he also painted calms and storms at sea, which he represented with a truth and fidelity little inferior to the productions of Backhuysen or Vandervelde. His figures are very ingeniously grouped, and the vessels and their rigging drawn with precision and accuracy. His colouring is clear and transparent, and his skies and water are light and floating. One of his best productions, representing the arrival of the Duke of Marlborough at Amsterdam, with a public procession of ships, barges and yachts, decorated with flags, full of figures habited in their different costumes, is in the collection of Mr. Bischopp of Rotterdam. He had a brother a landscape painter, who usually represented views of the Rhine, but not equal to the productions of Abraham: died 1708.

STOSSIO (Vito), was a painter, engraver, and statuary, and his sculptures raised more admiration in Poland than his paintings: he flourished about the year 1526, and died at the age of 95. *Sandart*, p. 218.

STOSSOPE (Sebastian), of Argentina; a scholar of Daniele Storau; painted remarkably well fruit, vases, glasses, tables, and domestic utensils. The Emperor Ferdinand III. was much delighted with his works: in 1651 he

painted for that monarch two large pictures. *Sandart*, p. 304.

**STOTHARD** (Charles Alfred), born in London, 1787; became a student of the Royal Academy, and in 1811 exhibited a splendid picture of the Murder of Richard II. in Pontefract Castle: also painted some portraits of celebrated performers in character, and was appointed historical draughtsman to the Society of Antiquaries; whilst making tracings from the stained glass windows of a church in Devonshire was killed by a fall from the ladder, in 1821.

**STRADA** (Vespasiano), born at Rome; his instructor is unknown, but he probably learned the rudiments of art from his father, an obscure painter; he worked chiefly in fresco, and had embellished many of the churches and public edifices at Rome with several of his historical paintings when he was cut off in the prime of life. Two of his most considerable works are the Visitation of the Virgin Mary to St. Elizabeth; and the Adoration of the Shepherds: he died at the age of 36, in the pontificate of Paul V. about 1615.

**STRADA or STRADANUS** (John), born at Bruges, 1536; was first instructed by his father, an artist of little celebrity, and afterwards studied under Peter Aertsen. He visited Italy and studied at Rome the works of Raffaele, of Michael Angelo, and the antique, and attached himself to Francesco Rossi, called Salviati, whose style he in some measure adopted, and was employed, in conjunction with him and Daniel da Volterra, in decorating the pontifical palace of Belvidere. He was invited to Naples by John of Austria to represent his military achievements, and proved himself one of the ablest artists of his time. Of his most considerable works in the churches, a picture representing the Crucifixion, with the Virgin Mary, the Magdalen, and St. John, with a great number of figures; and another of the Ascension; also two altar-pieces, repre-

senting the Nativity and the Adoration of the Magi, are much admired. He was not less successful in painting animals and huntings of the wild boar, &c. processions and battles: he painted both in oil and fresco, and his colouring, though occasionally heavy and mannered, was vigorous and effective: died 1604.

**STRAETEN** (Henry Vander), born in Holland about 1665; (*Pilkington* says about 1680, which must be wrong, as he came to England in 1690:) studied from nature, and without the help of a master became an eminent landscape painter. He came to England and was much employed; his pictures resemble those of Ruysdael and Hobbima, and some of his productions are not very inferior to the works of those masters, but his last pictures are mere shadows of his former ability. As an instance of his extreme facility of execution, he painted ten pictures in one day, full of agreeable variety, views of mountains, forests, waterfalls, &c. which were fixed up in taverns, where he too frequently consumed his time.

**STRANDAN** (John), born at Bruges, 1530; went to Italy to perfect himself, and painted at Florence a great many works for the Grand Duke. Although a very good painter of history, his taste led him to paint huntings and horses, which he designed admirably well: he died in Florence, 1604.

**STREATER** (Robert), born in London, 1624; a scholar of Du Moulin; painted history, portraits, landscapes, architecture and still life, and was appointed surveyor and painter to Charles II. His principal works were destroyed by fire. Amongst those remaining are the Battle of the Titans, at Sir Robert Clayton's; and Moses and Aaron in the church of St. Michael, Cornhill: died 1680.

**STREEK** (Jurian Van), born in Amsterdam, 1632; occasionally painted portraits, but is more known as a painter of dead game, musical instruments, books, vases, and other in-

animate objects, which he designed correctly, and finished with uncommon neatness. He composed in a pleasing manner, and introduced an effect of light and shadow which is extremely picturesque : died 1678.

**STREEK** (Henry Van), son of Jurian, born at Amsterdam, 1659; received his first instruction from his father, and afterwards from Emanuel de Witt, in whose style he painted architectural views, generally representing the interiors of magnificent buildings, churches, temples, and palaces, which were frequently embellished with figures by some other artist : they are designed with accuracy and precision, and exhibit a thorough acquaintance with the rules of perspective : died 1713.

**STREETES** (Guillim), was portrait painter to Edward VI. *Walpole*, vol. 3. p. 206.

**STRETEN**—See **STRAETEN**.

**STRINGA** (Francesco), born at Modena, 1635; was a scholar of Lodovico Lana, improved his style by studying the works of Guercino and other celebrated masters; he painted several historical pictures for the churches and the ducal palace at Modena, and there are some of his works in the public edifices at Venice : died 1709.

**STROIFI** (Don Erman), was taught painting in Genoa by Strozzi, whose manner he imitated so closely, that it was always in dispute with the connoisseurs and buyers which was the work of the master and which of the scholar; when he went to Venice he changed his manner and with greater advantage adhered to that of Titian : he flourished about the year 1650. *Boschini*, p. 520.

**STROZZI** (Bernardo), called Il Capucino, and sometimes Il prete Genese, as also was Ippolito Galantini, was born at Genoa, 1581, and became a disciple of Pietro Sorri. Of his fresco works there the most considerable is a representation of Paradise, a copious composition, and coloured

with a vigour approaching to oil : he was, however, more occupied for private collections and galleries than for the churches; one of his pictures in the Palazzo Brignole, representing the Incredulity of Thomas, although surrounded by those of the most distinguished colourists, surpasses them all by its superior vigour and brilliancy; his designs, however, are not sufficiently correct, and his forms are neither select nor beautiful, but the heads of his old men exhibit a grave and impressive character, and are painted with spirit and energy : died 1644.

**STRUDEL** (Peter), born in the Tyrol, 1680; studied at Venice under Carlo Loto, under whose tuition he became a reputable painter of history; he went to Germany and had embellished several of the churches and public edifices with his historical pictures when he died, 1717. His colouring was vigorous, design correct, and his manner of painting boys, exceedingly graceful.

**STUBBS** (George), born at Liverpool, 1724; was an eminent painter of animals, and particularly excelled in the anatomy of the horse; he was much employed in painting the portraits of the most celebrated racers of his time; but his talents were equally capable of higher exertion, as is proved by his excellent picture of Phaeton with the Horses of the Sun, and his admirable delineation of the Tiger; his pictures of the Lion and the Horse and the Lion and the Stag are highly commended : died 1806.

**STUERBOUT** (Thierry), born at Haerlem, 1410, died in that city, 1470; is only known in the Low Countries by two pictures which belong to the King; the subjects are taken from Godfrey of Viterbo, and represent the history of the Emperor Otho and Mary of Arragon in 1190.

**STUVEN** (Ernest), born at Hamburg, 1657; was instructed in the rudiments of design by an obscure painter

named Hins; then went to Amsterdam and studied under John Voorhout, a reputable painter of history and portraits, and afterwards under Mignon, the celebrated flower painter; and though his works are not so exquisitely finished nor so delicately coloured as those of Mignon, they yet entitle him to a respectable rank amongst the flower painters of his country: died 1712.

ST. VIRO (Feliciano da), a scholar of Daniele da Volterra, was with Michael degli Alberti, a Florentine, left joint heirs to 200 scudi, with the fresco, the prints, and the designs of the master, with orders to complete his works that were left unfinished at his death, which happened in the year 1566. *Vasari*, par. 3. lib. 1. p. 105.

SUARDI (Bartolomeo), called Bramantino, born at Milan, flourished about 1520, and was the favourite disciple of Bramante Lazzari, whom he accompanied to Rome, and improved himself in his style of design, in his colouring, and in the cast of his drapery. Two of his pictures at Milan, a dead Christ with the Marys, and a picture of the Virgin and Infant, are highly commended. In some of his works he is said to be superior in composition and design to any of his contemporaries of the Milanese school.

SUAVIUS—See SUTTERMAN.

SUBLEYRAS (Peter), born in Languedoc, 1699; first studied painting under Anthony Rivalz of Toulouse, then went to Paris, and obtained the first prize in the Royal Academy there, by his picture representing the Brazen Serpent, and was sent to Rome under a pension from the King; he painted many historical works for the churches there and in other places in Italy, also many easel pictures for private persons, and was much employed as a portrait painter; he painted that of Pope Benedict XIV. and several of the cardinals and princes: died 1749.

SUTERMANS or SUTERMANS (Justus), born at Antwerp, 1597; was a scholar of William de Vos, and after-

wards of Francis Pourbus; he travelled through Germany to Venice, and afterwards to Florence, where he was made painter to Cosimo II. Grand Duke of Tuscany: he painted history and portraits, and in the latter is considered little inferior to Vandyck. His historical pictures are grandly composed, and his design elegant and correct. One of his most considerable works is in the Gallery of Florence; it represents the Florentine nobility swearing fealty to Ferdinand II. Vandyck painted the portrait of Subtermans.

SUEUR (Eustachius le), born in Paris, 1617, was placed under the tuition of Simon Vouet, but was more indebted for the extraordinary reputation he acquired, to his studies from the antique marbles which had been brought into France, and the pictures of the Roman school: his style exhibits little of the character of his country, and the simplicity of his compositions and the purity of his design obtained him the appellation of the French Raffaele. In 1640 he was received into the Academy at Paris, and painted for his reception picture, St. Paul casting out a Devil; he afterwards painted twenty-two pictures representing the life of S. Bruno, now in one of the apartments at the Luxembourg, which have become so damaged, that we can form but a very imperfect idea of their primitive character: but his picture of St. Paul preaching at Ephesus, now in the Gallery of the Louvre, and his Descent from the Cross, are fine specimens of his talents; his compositions are noble and elevated, his draperies simply and yet grandly cast, and though his colouring is without vigour or force, it is tender and delicate: died 1655.

SULLIVAN (Luke), born in Ireland, came to London when young, and became a pupil of Thos. Major, an engraver, but he also practised portrait painting in miniature, and had considerable employment: died about 1776.

**SUNMAN** (H. P.), a Dutch portrait painter, came to England in the reign of Charles II. and after the death of Sir Peter Lely got into considerable business, but being surpassed by Riley in a portrait of the King, he retired to Oxford, and was employed whilst there to paint the large picture of the Founders of the Colleges, now in the Picture Gallery: died 1707.

**SUPERVILLE** (D. G. P. Humbert de), born at the Hague, 1770; was Professor at the Royal Marine School, under Louis Bonaparte and William I. He was afterwards Professor of Design at the University of Leyden, and at his leisure time painted sometimes in oil, and also made some portraits.

**SUQUET** (Senr.), a Dominican priest, born at Antwerp; was a good painter in miniature of portraits and historical subjects.

**SURCHI** (Giovanni Francesco), called Dielai, born at Ferrara, flourished about 1543; was a disciple of the Dossi, whom he assisted in many of their principal works, and whom he resembles in the graceful air of his figures and the lively expression of his heads, but his colouring is more vigorous, though less harmonious. Amongst his historical works, the Marriage of St. Catherine, and the Adoration of the Shepherds, are particularly worthy of notice; he also distinguished himself as a painter of grotesque ornaments and landscapes: died 1590.

**SUSENIER** (Abraham), born at Dordrecht, was a good painter of inanimate objects, particularly of silver plate, he entered into the society of St. Luke at Dordrecht, in 1646.

**SUTERMAN** (Lambert) or **SUAVIUS**, born at Liege, flourished about 1550; is said to have studied under Lambert Lombard, but is chiefly known as an engraver.

**SUVEE** (Joseph Benedict), born at Bruges, 1743; died 1807; was a pupil of Bachelier. Painted history, characterised rather by grace and har-

mony, than by vigour of colouring. The death of Coligni; a Descent of the Holy Ghost; the Adoration of the Magi; a Birth of the Virgin; and the Resurrection are amongst his best productions.

**SWABE** (Lambert)—See **SUAVIUS** or **SUTERMAN**.

**SWAGERS**, (Francis) born at Utrecht, in 1756, or 1757; having obtained in his own country great success in landscape painting, settled at Paris. Contemporary connoisseurs say he painted fine landscapes, and agreeable river views; the works he constantly sent to the exhibitions at Paris, represented mostly views of towns and rivers in the Low Countries. He died in Paris in 1836.

**SWAINE** (Francis), a marine painter; gained two prizes from the Society for the Encouragement of the Arts, but painted mostly for the picture dealers: died at Westminster, 1782.

**SWANEVELDT** (Herman), an eminent landscape painter, born at Woerden, 1620; is said first to have been a scholar of G. Douw, to whose style of painting he for some time applied himself, but his disposition leading him to landscape painting he left Douw and travelled to Italy when young, and being frequently seen in the vicinity of that capital, in the most sequestered places, designing the most interesting views and the most remarkable vestiges of antiquity, it procured him the appellation of the Hermit of Italy. In 1640, he became the disciple of Claude Lorraine, under whom he became one of the most celebrated painters of his time, studying from nature, and marking the effect of the morning sun upon the mountains, trees, waters, &c., and at noon and night also; and though his scenery is less extensive and select, and his colouring less brilliant and glowing than that of Claude, he has been surpassed by few in the suavity and tenderness of his tints or the delicate degradation of his aerial perspective;

the forms of his trees and rocks are grand and picturesque, his plants and foliage touched with characteristic propriety and spirit, and his pictures are usually embellished with the choicest relics of ancient architecture, and decorated with groups of figures and cattle, tastefully disposed, and designed with elegance and correctness. His works are held in high estimation in Italy: died 1690.

**SWEICKHARDT** (H. W.), a modern Dutch painter, came to England in 1786, and painted landscapes and cattle, particularly frost pieces, in which he excelled; he painted in a neat but spiritless style, and produced a poor and feeble effect.

**SWERTS** or **SWEERTS** (Michael), a Dutch painter lived about 1655, but we have no account of his works.

**SWITZER** (Joseph), born at Berne, 1570; studied at Rome under Van Aschen, whose manner he followed, and became a reputable artist: died 1629.

**SYBRECHT** (John), born at Antwerp, 1625; was the son of an obscure painter, who taught him the rudiments of design, he afterwards imitated the style of Nicholas Berghem and Karl du Jardin, with wonderful success. Came to England with the Duke of Buckingham, who employed him at Cliefden. He painted landscapes, and views of the Rhine, and his pictures are held in high estimation, but those in water colours are more frequently met with than his oil paintings: died 1703.

**SYDER** (Daniel), called *Il Cavaliere Daniello*, born at Vienna, 1647; went to Venice, and became a scholar of Carlo Loti, whose style he followed with such success, that before he left school, it was difficult to distinguish his pictures from those of his instructor, he had painted some pictures for the churches and private collections at Venice, when he visited Rome to improve his style of design, by studying the antique, and the works of the

great painters of the Roman school, he there became a student of Carlo Maratti, and one of his favourite disciples, he painted two pictures for the church of S. Filippo Neri, representing the Last Supper, and the Miracle of the Manna, which established his reputation; he painted portraits with equal success, amongst others that of the Duke of Savoy; possessing a fertile invention, his compositions are copious and ingenious, his figures designed in the graceful style of Maratti, and his colouring formed on the principles of the Venetian school, is tender and natural: died 1721.

**SYLVESTRE**—See **SILVESTRE**.

**TACCONI** (Innocenzio), born at Bologna, was a disciple of Annibale Carracci, whom he accompanied to Rome, and assisted in many of his works; he also painted three large frescoes from his designs, representing the Crowning of the Virgin; Christ appearing to St. Peter; and St. Paul taken up into the Third Heaven; of his own compositions, the most considerable are in the chapel of St. Andrea, representing the principal events of the life of that Apostle: he died in the prime of life, during the pontificate of Urban VIII.

**TAFI** (Andrea), born in Florence, 1213; was instructed by a Greek painter, who was employed in ornamenting the church of St. Marco at Venice, in the art of working in mosaic, whom he accompanied to Florence, and in conjunction they executed some devout subjects in the church of St. Giovanni: died 1294.

**TAGLIASACCHI** (Giovanni Battista), born near Piacenza; was a scholar of Guiseppe del Sole, and for some time painted history in the style of that master, but acquired a more graceful and elegant design by studying the works of Correggio, Parmegiano, and Guido; his principal works are at Piacenza, one of which, representing

the Holy Family, is favourably spoken of by *Lanzi*: died 1737.

**TALAMI** (Orazio), born at Reggio, 1625; was a scholar of Pietro Desani, and afterwards studied at Rome under Annibale Caracci, and distinguished himself on his return to Reggio as a reputable painter of history and architecture, both in oil and in fresco: died 1699.

**TALPINO**—See **SALMEGGIA**.

**TAMBURINI** (Giovanni Maria), born at Bologna, was first a scholar of Pietro Facini, and afterwards of Guido Reni; he painted history with considerable reputation, and was employed in several of the churches at Bologna; his most esteemed works are his pictures of St. Antonio di Padona, and the Annunciation: he flourished about 1640.

**TANCREDI** (Filippo), born at Messina, 1655. Studied some time at Naples, and afterwards at Rome under Carlo Maratti; at Palermo he painted the ceilings of two of the churches; he was tolerably correct in design, and had an agreeable style of colouring: died 1725.

**TANZI** (Antonio), born near Novara, 1574; master not mentioned; distinguished himself in several public works at Milan, particularly by a picture he painted of the Battle of Sennacherib: died 1644.

**TARABOTI** (Caterina), born at Venice, 1582. This lady studied under Alessandro Varotari, and painted history with considerable reputation: died 1631.

**TARCO** (Alonzo del), a landscape painter of Madrid, painted in a light and pleasing manner romantic scenery, quiet landscape, or storms and precipices. His life is written by *Paluzzino*, p. 411.

**TARICCO** (Sebastiano), born in Piedmont, 1645; he is supposed to have formed his style from studying the works of Guido, Domenichino, and the Caracci, as is apparent from the

pictures he painted for the public edifices and private collections: died 1710.

**TARUFFI** (Emilio), born at Bologna, 1632; he studied under Francesco Albano, and in conjunction with Cignani, his fellow pupil, painted some pictures at Bologna, also some frescoes at Rome; his most esteemed pictures are the Virgin presenting the Rosary to St. Domenico, and the Virgin with a glory of Angels appearing to St. Celestino; he also painted landscape in the style of Albano, which he decorated with figures elegantly grouped and correctly designed; in the Wilton collection is a picture by him representing two Cupids, one of whom is depriving the other of his bow: died 1694.

**TASCA** (Cristoforo), born in Bergamo, 1667; went to Venice, and studied the works of Antonio Bellucci and Carlo Loti, and painted several pictures for the public edifices in that city, of which the most deserving of notice are the Birth of the Virgin; the Death of St. Joseph; the Nativity; and the Baptism of Christ by St. John: died 1737.

**TASSAERT** (John Peter), a Fleming, was Dean of the Fraternity of St. Luke at Antwerp, in 1701. He went to Munich in 1717, where he painted portraits, and having returned to his own country, died in 1725. In the museum at Antwerp there is a painting by him, representing a reunion of philosophers.

**TASSARA** (John Baptist), born in Genoa, learned design of John Andrew Ferrari, and painting of Giovacchino Axareto, and executed many works for his relations; he succeeded in public with a work that gave manifest signs of what might be expected from him, but was taken off in the contagion of 1657. *Soprani*, p. 173.

**TASSART** (Peter Joseph), born in Brussels about 1736; of his works as a painter little is known.

**TASSI** (Agostino), whose family name



was Buonamici, born in Perugia, 1566. Studied at Rome, under Paul Bril, in whose style he painted landscapes, and was considered one of the ablest artists of his time; he visited Leghorn, and designed, and afterwards painted with great success, the maritime objects by which he was surrounded, sea-ports and calms, with shipping and fishing-boats; his tempests and storms at sea were not less happily represented, and were touched with unusual spirit and vigour; he also excelled in architectural drawing and perspective views; he has the credit of having been the instructor of Claude Lorraine: died 1642.

TAVARONE (Lazzaro), born at Genoa, 1556; was a favourite disciple of Luca Cambiaso, whom he accompanied to Spain, and assisted in his great work in the Escorial, and after the decease of Cambiaso finished those that he left imperfect; he particularly excelled in fresco painting, to which he gave a vigour of colouring approaching to oil; one of his principal works in fresco represents St. George and the Dragon; he was also distinguished as a portrait painter: died 1641.

TAVELLER (Carlo Antonio), called Il Solfarola, born at Milan, 1668; studied under Peter Molyn, called Tempesta, whose style he followed for some time, and after studying the works of Benedetto Castiglione and Gaspar Poussin, he adopted another, distinguished by more amenity and tenderness, and next to Antonio Travi, called Il Sestri, was considered the ablest landscape painter of the Genoese school; many of his works are in the private collections at Genoa; his landscapes are sometimes decorated with figures by Domenichino, Antonio Piola, and more frequently by Stefano Magnasco: died 1738.

TAVERNER (M.), an English amateur landscape painter, some of whose works in the possession of the Earl of Harcourt and Mr. Fanquier, might be mistaken for the works of Gaspar

Poussin, and are not unworthy of that distinguished painter: died 1772.

TAVERNIER (Francis), born at Paris 1659, died 1725; painted historical subjects with some reputation.

TAVOLINO (Richard), born in Milan, son of James Tavolino, a German, and a good engraver on wood; was a pupil of Camillus Proccacini, and became so excellent a painter that the Emperor Ferdinand sent for him to Vienna; he painted various works for him, and returned to Milan, with a valuable gold chain and several privileges that the Emperor had bestowed upon him; he continued to work for the religious orders, particularly for the Reformed Monks of St. Bernard, whom he left his heirs, and died at the age of 70, in the year 1678: his works are now but little esteemed.

TAYLOR (Simon), a painter of botanical subjects principally, was instructed in the drawing academy of Mr. Shipley, and obtained several premiums; he was employed by Lord Bute and Dr. Fothergill, whose collections were sold about 1794; the usual price for a single drawing by him on vellum was three guineas: died about 1797.

TEDESCO (James del), was a scholar of Ghirlandaio. *Vasari*, tom. 1. p. 369.

TELLIER (Jean le), born at Rouen, said to have been the nephew and scholar of Nicolo Poussin; painted history for the churches, and also smaller ones for private houses, amongst which, a Holy Family, and the Death of St. Alexis, are particularly deserving of notice; he was also an excellent portrait painter.

TEMMINCK (Leonard), born at the Hague, 1746; was a very good portrait painter. He died at Amsterdam, 1813.

TEMPEL (Abraham Vander), born at Leyden about 1618, was a scholar of George Van Schooten; painted small pictures of historical subjects, conversations, and portraits, very

highly finished, and though not equal to those of F. Mieris the Elder, who was his pupil, they are distinguished for their neatness of pencil and delicate colouring: died 1672.

TEMPESTA (Peter)—See MOLYN.

TEMPESTA (Antonio), born at Florence, 1555; studied first under Santa di Titi, and afterwards under John Stradanus, both of whom he greatly surpassed; his favourite subjects were battles, cavalcades, huntings, and processions, which he composed in a grand style, and painted with unusual spirit and energy; he also painted historical subjects and grotesque ornaments. At Rome there is a fine picture by him of the Murder of the Innocents: died 1630.

TEMPESTA or TEMPESTINO (Domenico), born at Florence, 1652; was a scholar of Baldassare Franceschini, called Il Volterrano; he painted portraits and landscapes with some reputation.

TENIERS (David), the Elder, born at Antwerp, 1582, was educated in the school of Rubens, and for some time applied himself to historical painting, but his genius leading him to landscapes, he placed himself under the tuition of Adam Elsheimer at Rome, and on his return to Antwerp painted with the most flattering success rural sports, merry makings, temptations of St. Anthony, fortune-tellers, &c. which were treated with considerable humour, and were universally admired, and purchased with avidity: died 1649.

TENIERS (David), the Younger, son of the above, born at Antwerp, 1610; studied first under his father, and afterwards under Adrian Brouwer, and received some instructions in the art of colouring from Rubens; he painted similar subjects to the elder Teniers, but in composition more varied and ingenious, and in colouring more chaste and transparent, in which he greatly surpassed his father; he painted small copies of the principal pictures, both Flemish and Italian, in the gal-

lery of the Archduke Leopold William, then Governor of the Low Countries, in which he imitated the particular style of each master so closely that he was called the Proteus of Painting, which imitations are published in a volume, called Teniers's Gallery; he also painted several pictures of his own composition, so perfectly in the style of Titian, Tintoretto, Bassano, Rubens, and other eminent masters, as to leave it doubtful whether his pictures were originals by those masters, or only in imitation of them, and what the Italians call *Pastici*, one of which, Mary Magdalen kneeling in a Grot, the figure as large as life, had passed for many years as the production of Rubens, until upon being taken out of the frame, the name of David Teniers, jun. with the date, was discovered in one corner. His landscapes, from being usually taken from the vicinity of his residence, where the country was generally flat, have an appearance of sameness and monotony; his trees are, however, touched with a spirit and taste for which he is remarkable; his skies are light and floating, and there is a silvery charm in the colouring of his best pictures which is peculiar to himself; in his interiors of cabarets, with peasants smoking and regaling, corps-de-gardes, and chemists' laboratories, he surpasses Ostade in his knowledge of perspective, and is not less master of the principles of the *chiaro-oscuro*; he decorated the landscapes of Artois, Van Uden, and others of his time, with figures, by which their value is much enhanced; he generally painted small size pictures, but there is an altar-piece representing the Temptations of St. Anthony, the figures as large as life, inscribed David Teniers, jun. fecit 1666: died 1694.

TENIERS (Abraham), brother of David Teniers the Younger, born at Antwerp, about 1618; was instructed in the art by his father and brother, and painted Flemish festivals in the style of the latter, which, though inferior both in colouring and

in execution, are sometimes mistaken for those of his brother: died 1691.

TEOSCOPE—See GRECHE.

TERBURG (Gerard), born in the province of Over-Yssell, 1608, was the son of an artist of whom little is known, and by whom he was taught the rudiments of design; after painting some small portraits, he travelled to Rome, and from thence to Paris, where the polished neatness of his finishing, and the pleasing subjects he painted were much admired, and on his return to Holland he became one of the most popular artists of his time; he attended the Congress at Munster in 1648, when he painted his celebrated picture representing the portraits of the Plenipotentiaries and principal personages assembled on that occasion, which is regarded as his masterpiece; he afterwards visited Madrid, and was much employed by the King of Spain, and the principal nobility; his pictures generally represent conversations, musical parties, ladies at their toilet, and similar domestic subjects, which, though well coloured and finished with care, are neither elegant nor correct in design, and his pencil has nothing of the taste and dexterity so much admired in the pictures of Metz; his chief excellence lies in the finishing of his draperies and other accessories, particularly white satin, which he painted inimitably, and which he generally introduced into all his pictures, but his greatest excellence consisted in portraiture, in which his colouring was natural, resemblance striking, and character well marked: died 1681.

TERENZI (Terenzio da Urbino), called Il Rondolino, born at Urbino; was a scholar of Federigo Baroccio, and is said to have possessed an extraordinary talent of imitating the works of the old masters, to which he gave an appearance of antiquity that deceived some of the most experienced judges. Having practised this deception by imposing on Cardinal Montalto, his patron, a picture painted

by himself for a work of Raffaele, he was discarded with disgrace and contumely. There is a picture of his own composition at Rome, representing the Virgin and Infant Christ, with several saints: died 1620.

TERBERCH (Francis); painted village festivals, balls, taverns, and imitations of Girolamo Bos; the greater part of his works are in water-colours, and loosely executed. *Baldinucci*, sec. 4. p 352.

TERLEE (M ), born at Dort, 1636, died 1687: painted history with some reputation, alike excellent in design and colouring.

TERMISANO (Dezio), born at Naples; was a scholar of Giovanni Filippo Criscuolo. He painted history, and there is a picture at Naples representing the Last Supper, signed with his name: dated 1597.

TERWESTEN (Augustine), born at the Hague, 1649; studied under Wieleng, and afterwards under William Doudyns, an eminent painter of history; then travelled to Rome, and there studied the most interesting works of art in that capital, and copied the best portraits of Raffaele. Afterwards visited Florence and Venice, and studied those of Titian and Tintoretto, and returned to Holland, where he distinguished himself as one of the ablest artists of his time, and was principally employed in decorating the ceilings and apartments of the principal mansions, which he frequently embellished with subjects taken from Ovid. He was invited to Berlin, where he decorated the royal palaces with some of his best works. His design was more correct than usual with artists of his country, invention fertile, and colouring chaste and natural: died 1711.

TERWESTEN (Elias), born at the Hague, 1651; studied historical painting under his brother, but not being satisfied with his productions, he painted animals, fruit, flowers, and still life, in which he was more suc-

cessful. At Rome his works were held in high estimation: died 1724.

**TERWESTEN** (Matthew), younger brother of Augustine, born at the Hague, 1670; studied first under his brother, then under Daniel Mytens, and afterwards under William Dou-dyns. At Berlin he finished some works that had been left imperfect by his brother; and in Holland painted a ceiling representing Diana and her Nymphs, which gained him great reputation. He visited Venice, attached himself to the study of the works of Titian, Tintoretto, and Paolo Veronese, and frequented the school of Carlo Loti. One of his most esteemed productions is a picture of Christ praying on the Mount of Olives, in the church of the Jansenists at the Hague: died 1735.

**TERZI** (Francesco), born at Bergamo, about 1580; was a disciple of Giovanni Battista Morani; painted history with some reputation, and distinguished himself at Bergamo by painting two pictures, one representing the Nativity of Christ, and the other the Assumption of the Virgin: died 1600.

**TERZI** (Cristoforo), born at Bologna, flourished about 1740; he was a scholar of Giovanni Guiseppe Maria Crespi, called *Il Spagnuolo*; and acquired considerable reputation as a painter of history. Several of his works are in the public edifices and private collections at Bologna; amongst which the most worthy of notice is *St. Petronio kneeling before the Virgin*: died 1743.

**TESAURO** (Filippo or Pippo), born at Naples, about 1260; was a disciple of Tommaso de Stefani; painted history, and but few of his works have escaped the ravages of time, except some frescoes in one of the churches at Naples, representing the life of *St. Niccolo Eremita*: died 1320.

**TESAURO** (Bernardo), born at Naples, 1440; was a disciple of Silvester Buoni, and an artist of great reputation at the period in which he lived. Many of his works have been injured and de-

stroyed by time, but some still remain in the churches of Naples, the chief of which is an altar-piece representing the Assumption of the Virgin, in which the Gothic style of that age is much improved upon.

**TESAURO** (Raimo Epifanio), son and disciple of Bernard, flourished about 1490; he painted several considerable works in fresco in the public edifices at Naples, in one of which is a fine picture representing the Visit of the Virgin to *St. Elizabeth*; but his most esteemed work is an altar-piece representing the Virgin and Infant Christ; with *St. Anthony*, *St. Jerome*, and *St. John the Baptist*: painted in 1494.

**TESI** (Mauro); was celebrated for painting perspective and architecture; among other of his works is to be seen in the Casa Gerini, a staircase and a saloon, painted by him, which is said by good judges and by the profession, to be a first-rate work of art.

**TESTA** (Pietro), called *Il Lucchesino*, born at Lucca, 1611; is supposed to have studied under Pietro Paolini, and afterwards at Rome under Domenichino, and subsequently under Pietro da Cortona; he also applied himself assiduously to designing after the marbles and the remains of architecture in that city; and it is said there is scarcely a vestige of antiquity of which he had not made a design; at Rome is a picture by him of the death of *St. Angelo*; and in the Spada Palace one of the *Sacrifice of Iphigenia*; but his finest works are at Lucca. His compositions for the most part are crowded and confused, his female figures without elegance, and the airs of his heads without beauty or expression. He had a nephew, Giovanni Cesare Testa, who painted in the manner of his uncle: died 1650.

**TESTELIN** (Louis), born at Paris, 1615; was a disciple of Simon Vouet, and painted history with considerable reputation; his principal works are the Resurrection of *Tabitha*; and the Scourging of *St. Paul*, in the church of *Notre Dame*, at Paris: died 1655

There was another painter of that name, who painted historical subjects : he died 1695.

TESTORINO (Bertolino), a Brescian painter ; is mentioned by Elia Capriole *Nelle storie di Brescia*, as an excellent painter and incomparable in the art of colouring figures, as may be seen in the wall of the subterranean church of St. Faustino. *Cozzando*, p. 111.

TEVIO (Stephen da), a Veronese painter ; having learned the principles of painting under Liberale Veronese, introduced himself in Florence to the school of Angelo Gaddi, and remained a long time studying the best masters there ; he then returned to Verona, where he painted an infinite number of works of so much merit, that Donatello, a skilful sculptor at that time employed in Verona, affirmed that he was the very best painter of that time : he flourished about 1520. *Baldinucci*, sec. 2. p. 59.

TEYLINGEN (I. Van) ; the only known work of this painter is that of the portrait of the learned Triglandus, which was engraved by C. Van Dalen.

THEODORE (—), was a scholar of Francesco Milé, and painted landscape in the style of that master.

THEOLON (Stephen French), born at Aigues-le-Mort ; studied under Joseph Vien, whose manner he quitted for one of his own, and painted conversations, small size and highly finished ; his works are rare and fetch high prices : died 1780.

THIELE (John Alexander), born at Erfurt, in Saxony, 1695 ; is said to have been a scholar of an obscure landscape painter named Manyoky ; but nature seems to have been his principal guide. His pictures represent the beautiful scenery on the Sala or the Elbe, and he acquired sufficient celebrity to be appointed painter to the Court of Dresden ; he was the master of Dietricy : died about 1755.

THIELEN or COUWENBERG (John Philip Van), born at Mechlin, 1618 ; he studied under Daniel Segers, the ce-

lebrated flower painter, whose style and manner he imitated with success ; his pictures usually represent garlands of flowers, surrounding some subjects of history, or in festoons, decorative vases, ornamented with bas-reliefs ; and bouquets in vessels of crystal, which he represented with surprising lustre and clearness ; his pictures though less brilliant and forcible than those of Segers, are highly finished and delicately coloured, he particularly excelled in representing the various insects which he introduced into his pictures, which are designed with the utmost precision and highly finished. There are two capital pictures of his at Mechlin, representing garlands of flowers, with a number of insects distributed amongst the leaves ; in the centre one is St. Bernard, and in the other St. Agatha ; he also painted a garland of flowers, in the centre of which is a nymph sleeping and a satyr watching her, the figures by Poelemborg ; he generally marked his pictures with J. or P. Couwenberg : died 1667.

THIELEN (Maria Theresa), born 1640 ; Anna Maria, born 1641 ; and Francesca Catherina Van, born 1645 ; daughters of John Philip Thielen, by whom they were instructed in the art of flower painting, and arrived at an almost equal degree of eminence. Maria Theresa, the eldest, also painted portraits with some reputation.

THIER (Bernard Henry), born at Munster, in 1751 ; went whilst very young to Amsterdam as a glazier, but gave up that to study design and painting, for which he had a passion ; he went to Haerlem some time after and painted fruit and flowers ; he was more advanced in the execution than in the design of his compositions : died at Leyden, 1814.

THOMAS (John), born at Ypres, in Flanders, about 1610 ; was educated in the school of Rubens, and afterwards went to Italy, with his fellow student Abraham Diepenbeck, and proved himself a worthy disciple of

that school. He distinguished himself in Germany by several considerable works ; at Antwerp is an altarpiece by him, representing St. Francis kneeling before the Virgin and Infant Christ : died 1673.

THOMAS (James Ernest), born at Hagelstein, 1588 ; went to Rome and became a disciple of Adam Elsheimer, whose style he adopted, and imitated with such success, that it is sometimes difficult to distinguish their works ; he also visited Naples and Genoa, where his pictures were held in the highest estimation, he painted landscapes of a small size, neatly finished and usually decorated with figures representing history or Biblical subjects, correctly and tastefully designed : died 1653.

THOMSON (William), born in Dublin, practised portrait painting in London, as appears by the catalogues of the Royal Academy, from 1761 to 1777 : though not considered of the first eminence, his pictures possessed the merit of a faithful resemblance, and a natural tone of colouring : died 1800.

THORNHILL (Sir James), born at Weymouth, 1676 ; was more indebted to his own genius than to any instruction he had received, and had acquired considerable celebrity as a painter of history. Before he visited the Continent, he travelled through Holland and Flanders, and from thence went to France, but did not visit Italy, and on his return to England, was appointed by Queen Anne to ornament the cupola of St. Paul's Cathedral, which he executed in eight compartments, representing the history of that Apostle, composed and designed in a grand style ; he was afterwards employed in decorating an apartment at Hampton Court, with some emblematical subjects, relative to the history of Queen Anne, and her consort Prince George of Denmark ; also in the great saloon and the refectory in Greenwich Hospital, for which he received only forty shillings a square yard ; by favour of the

Earl of Halifax, he copied the cartoons at Hampton Court, which after his death were purchased by the Duke of Bedford, and by him presented to the Royal Academy : died 1734, leaving a son James, who was made Sergeant Painter to the King.

THULDEN or TULDEN (Theodore Van), born at Bois-le-Duc, 1607 ; was one of Rubens' distinguished disciples, and assisted him in some of his principal works, in the Luxembourg Gallery ; he painted several pictures for the churches in Paris, and in many of the cities in Flanders, some of which have been mistaken for the works of Rubens ; he also painted rural pastimes and village festivals, fairs, conversations, &c. in which he excelled ; amongst his most esteemed historical works, are his Martyrdom of St. Sebastian ; Martyrdom of St. Adrian : and the Assumption of the Virgin : the latter of which is considered his finest work : died 1676.

THURSTON (John), born at Scarborough, 1774 ; was chiefly employed in designing ornaments for booksellers : died 1822.

THYS (Gysbrecht), born at Antwerp, flourished about 1625 ; was one of the ablest portrait painters of his time, his works have sometimes been mistaken for Vandyck's ; he also excelled in painting landscapes with figures and animals : died 1684.

TIABINI (Alessandro), born at Bologna, 1577 ; studied first under Prospero Fontana, afterwards under Bartolomeo Cesi, and at Florence under Domenico Cresti, called Passignano, in whose style he had painted some pictures, when hearing of the fame of Lodovico Caracci, he immediately commenced studying his works, for the purpose of improving his own style, which he accomplished so successfully that he appeared to have been educated in that school ; though his pictures still preserved an originality of character, and a gloomy solemnity, congenial to the grave and sedate character of the

painter ; his subjects, which were frequently Sorrows of the Magdalen, and the Repentance of Peter, were represented in a manner extraordinarily affecting and impressive. His principal works in the public edifices at Bologna, are a picture of the Virgin, Mary Magdalen, and St. John, weeping over the instruments of the Passion ; St. Catherine kneeling before a Crucifix ; a Pieta, and St. Domenico resuscitating a dead person, which last was declared by Lodovico Carracci, to be equalled by few productions of that time. Ferdinand Duke of Mantua employed him for some years and sat to him for his portrait, as did all the princes of his family, and most of the nobility of Mantua : died 1668.

TIBALDI (Pellegrino) called Pellegrino da Bologna, born at Bologna, 1527 ; was a disciple of Bartolomeo Ramenghi, called Il Bagnacavallo, but principally studied from the works of Giorgio Vasari ; he visited Rome, when the works of Michael Angelo engrossed his particular attention, and whilst there executed some historical subjects, which recommended him to the notice of Cardinal Poggi, by whom he was employed to execute some considerable works in fresco, and he embellished the chapel of his protector with some admirable paintings, representing St. John preaching in the Wilderness, and the Separation of the Elect from the Reprobate ; also for another chapel there, the Nativity ; the Presentation in the Temple ; the Transfiguration and the Decollation of St. John. He was invited to Spain by Philip II. who employed him in the Escorial, where he painted the Purification ; the Flight into Egypt ; the Murder of the Innocents ; Christ tempted in the Wilderness ; the Election of the Apostles ; the Expulsion of the Money Changers from the Temple ; and the Resurrection of Christ : and in the great church in Madrid, St. Michael with the Fall of the Angels ; the Martyrdom of St. Lorenzo ; the Nativity ; and the

Adoration of the Magi ; but the greatest work of all, which established his reputation in Spain, is the ceiling of the library, in which he appears to have borne in mind the School of Athens, by Raffaele, and which is executed in a manner which proves him to have been a worthy emulator of the great style of Buonarrotti. Though so much engaged in large works, he occasionally painted pictures of a small size, which he finished as delicately as if they were miniatures, and usually enriched the backgrounds with splendid architecture : died 1600.

TIBALDI (Domenico), younger brother of Pellegrino, born at Bologna, 1540 ; is said to have been a painter, but we have no account of his works.

TIDEMAN (Philip), born in Ham-burgh, 1657 ; studied first under Nicholas Maes, a painter of history, and of some reputation, and afterwards at Amsterdam, under Gerard Lairese, whom he assisted in some of his works, and upon leaving his school was extensively employed in ornamenting the public edifices and principal mansions with historical and allegorical subjects, in the style of Lairese ; amongst his most admired productions was a saloon at Hooru, in which he represented in a series of pictures, the History of Æneas, which he treated with a classical propriety, and which was universally admired : died 1735.

TIELING (Lewis), painted landscapes, with figures and animals, in which he highly excelled. He flourished about the year 1650.

TIEPOLO (Giovanni Battista), born in Venice, 1697 ; was one of the last eminent painters of the Venetian school. He was a scholar of Gregorio Lazzarini, but imitated the manner of Giovanni Battista Piazzetta, though in a clearer and livelier tone of colouring. He afterwards studied with success the works of Paolo Veronese, and though unequal to him in the airs of his heads, and the turn

of his figures, he approached him in the splendour of his colouring, and in the breadth of his light and shadow. He painted several splendid frescoes in the new palace at Madrid; his large fresco works are considered his best performances: died 1770.

**TIEPOLO** (Giovanni Domenico), son of Giovanni Battista, born at Venice about 1726, was instructed by his father, whom he accompanied to Spain, and assisted in several of his works; he also painted some historical subjects for the churches at Brescia, but is better known as an engraver: died about 1795.

**TIEPOLO** (Lorenzo), younger son of Giovanni Battista; painted in the style of his father.

**TIERENDORF** (Jeremiah Van). In the church of St. Peter, at Ypres, is a painting by him of our Saviour giving the keys of Paradise to St. Peter, and in that of St. James, the Nativity of our Lord: died 1621.

**TILBURG** (Egidius), or Giles Van, the Elder, born at Antwerp about 1578; he was a contemporary of David Teniers the Elder, and painted similar subjects, representing Flemish fairs and festivals, which were esteemed at the time in which he lived: died 1632.

**TILBURG** (Giles Van), the Younger, son of the above, was born at Brussels, 1625; he was first instructed by his father, and afterwards became a scholar of D. Teniers the Younger, whose style he imitated with such success, that Teniers had sometimes the mortification of seeing the works of Tilburg preferred to his own. His subjects usually were peasants regaling, and village feasts, ingeniously composed, and vigorously coloured, though infinitely inferior to those of Teniers in the lightness and dexterity of his pencil, and in the clearness and purity of his colouring, which approached nearer to the manner and tints of Brouwer. His works are held in high estimation, and are

found in the best collections in Flanders: died 1678.

**TILIUS** (John), born at Bois-le-Duc, painted conversations in the manner of Gerard Terburg, extremely well, but did not attain to his perfection.

**TILLEMANS** (Simon Peter), born at Bremen, about 1602; visited Italy, where he was esteemed as a painter of landscapes, and also distinguished himself as a portrait painter, and was invited to the court of Vienna by the Emperor Ferdinand, whose portrait he painted, with those of several of the most distinguished personages of his court: died about 1670.

**TILLEMANS** (Peter), born at Antwerp, 1684, was instructed in landscape painting by an indifferent artist; he visited England in 1708, and first attracted notice by his excellent copies after Borgognone, and other artists, particularly Teniers, of whose works he preserved the freedom and spirit. He also painted compositions of his own, viz., landscapes, with small figures, sea-ports, and huntings, in which he was employed by several persons of distinction, and also in painting views of the principal country-seats, races and horses generally, in which latter his chief excellence consisted. One of his best pictures is a view of Chatsworth, which he painted for the Duke of Devonshire: died 1754.

**TILSON** (Henry), was educated under Sir Peter Lely, after whose death, in 1680, he went to Italy, in company with Dahl, where he resided several years, copying and studying the works of the great masters; he excelled in painting portraits both in oil and crayons, and painted his own portrait two or three times, once with a pencil in his hand, leaning on a bust, inscribed *H. Tilsona Roma, 1687*, and another he gave to his friend Dahl, inscribed, *Memoria per mio caro amico, Enrico Tilso, fatto Roma 1686*.

**TIMOTEO** (da Urbino)—See **VITE**.



**TINELLI** (Cavaliere Tiberio), born at Venice, 1586; studied first under Giovanni Contarini, and afterwards under Leandro Bassano, whose style he followed, and whose pictures he not only copied, but at last imitated with such success, that many of his copies are mistaken for originals by Bassano; his principal historical works are, the Salutation of the Virgin; the Last Supper; and a Representation of Paradise; the latter containing numerous figures; but he afterwards devoted himself to portrait painting, in which he always represented his models as historical characters. Thus he painted David Spinelli, as Marc Antony, and his wife as Cleopatra; he also painted beautiful young females as Hebe, Aurora, &c.: died 1638.

**TINTI** (Lorenzo), born at Bologna, 1634; was a scholar of Giovanni Andrea Sirani, and painted some altar-pieces for the churches in Bologna in the style of Sirani, of which the most worthy of notice are, the Scourging of Christ, and the Virgin and Infant Christ; with several Saints: died about 1700.

**TINTORETTO** (Giacomo Robusti), called Il, born at Venice, 1512; was a scholar of Titian, who, jealous of his rising talents, expelled him from the school, and he then formed the daring project of creating a new style, founded on an union of the beauties of Venetian colouring with the Florentine grandeur of design. He furnished himself with the best casts he could procure from the antique marbles and bassi relievi, and had models sent him from Florence from figures of the tomb of De Medici; he caused figures to be suspended in the air, that he might acquire the mode of foreshortening, and attended the lectures and discussions of the anatomists, that he might acquire a complete knowledge of the muscular contraction of the human figure, pursuing his studies by the light of the lamp for the purpose of giving greater breadth to his light and shadow. He

Painted several large works for the convents and monasteries at Venice for little more than the expense of the canvas and colours, and such was his rapidity of execution at times that many of his works are unworthy of him, and caused Annibale Caracci to remark, that Il Tintoretto was sometimes equal to Tiziano, and often inferior to himself. His three most celebrated pictures are, the Crucifixion, at Venice; the Marriage of Cana in Galilee; and his celebrated picture called Il Servo, representing the Miracle of the Venetian Slave; all of which is engraved, and the latter is now in the Gallery of the Louvre, the colouring of which is not inferior to the finest works of Titian. A just idea of the strength and extent of his faculties can only be formed by contemplating the immense works he has left in the public edifices at Venice; what is to be seen of him elsewhere affords only an exhibition of his infirmities. He painted portraits, but in these will be found the same inequality that marks his historical works: died 1594.

**TINTORETTO** (Marietta Robusti), daughter of Giacomo, born at Venice, 1560; was instructed in the art by her father, and devoted herself to portrait painting, from which she acquired considerable reputation; she painted many of the principal personages at Venice: died 1590.

**TINTORETTO** (Domenico Robusti), called Il, son and disciple of Giacomo, born at Venice, 1562; followed the traces of his father, but although there is a great similitude in the colouring and in the airs of the heads, he is greatly inferior in invention and the spirit of his pencil; he was, however, more successful in portraits than in historical paintings, and painted many of the principal personages of his time: died 1637.

**TISCHBEIN** (John Henry), the Elder, born near Hesse Cassell, 1722; was first instructed by an obscure painter named Vries, he afterwards

studied at Paris under Carlo Van Loo, and finally at Venice in the school of Giovanni Battista Piazzetta; he painted history with some reputation, and was appointed painter to the Landgravine of Hesse Cassell: died about 1782.

**TISCHBEIN** (John Henry), the Younger, son of the preceding, born at the Hague, 1751; was taught the rudiments of design by his father, but his genius leading him to landscape painting, he selected the most picturesque views of Switzerland for his subjects, and occasionally practised portrait painting.

**TISI**—See **GAROFALO**.

**TITI** (Santo di), born in the Florentine State, 1538; was first a disciple of Agnolo Bronzino, and afterwards of Baccio Bandinelli, then visited Rome and studied from the antique and the works of the great masters of that school; he returned to Florence, an able and graceful designer, and distinguished himself as one of the best painters of his time amongst his countrymen, except in his colouring, which is occasionally languid, with somewhat of a want of relief. He excelled in architecture and perspective, with which he occasionally embellished his pictures, and gave to his compositions both dignity and variety; amongst his most esteemed works in the public edifices are his pictures of Christ with his Disciples at Emmaus, and the Resurrection of Lazarus; and in the private collections, the Baptism of Christ by St. John; an elegant and graceful composition, correctly designed, and with a more vigorous colouring than is usually found in his works: he was equally excellent in portraits, of which he finished many that were greatly admired for their faithful resemblance and beautiful colouring: died 1603.

**TITI** (Tiberio), son of the above, born at Florence, 1578; was instructed in design by his father, whose style he did not follow, but devoted himself to portrait painting, which he practised

with success; he also excelled in drawing portraits with lead, in which he was much employed by Cardinal Leopold de Medici, and a considerable collection of heads designed by him for that prince are carefully preserved in the Florentine Gallery: died 1637.

**TITIAN** (Tiziano Vecelli), called Da Cadore, born at the Castle of Cadore, 1477; studied successively under Sebastiano Zuccati, Fabrizio Gentile, and Giovanni Bellini, under all of whom he followed a servile and laboured imitation of nature, which he quitted upon seeing the works of Giorgione. At eighteen years of age, he painted a portrait of the head of the noble family of Barbarigo, which excited universal admiration, and he was soon afterwards invited to the court of Alfonso, Duke of Ferrara, for whom he painted his celebrated picture of Bacchus and Ariadne, and two other fabulous subjects, somewhat in the style of Giorgione. In 1523 he painted his famous picture of the Battle of Cadore, which was engraved by Fontana, and subsequently destroyed by fire; and soon afterwards his celebrated picture of S. Pietro Martyr, now in the gallery of the Louvre, and which is generally regarded as his chef-d'œuvre in historical painting. When Charles V. visited Bologna in 1530 to be crowned by Pope Clement VII., he painted the portrait of that monarch, and those of his principal attendants, and on returning to Venice he was extensively employed for the churches and public edifices. About this time he painted the portrait of Federigo Gonzaga duke of Mantua, and a series of the twelve Cæsars, for a saloon in his palace. In 1543 he visited Ferrara, and painted the portrait of Pope Paul III. He visited Rome in 1548, and again painted the likeness of the Pope, sitting between Cardinal Farnese and Prince Ottavio, and about this time he painted his picture of Danaë, which M. A. Buonarroti upon seeing, is said to have so much admired for its colouring, but lamented that the

Venetian artists paid so little attention to design. At Madrid in 1550 he painted many admirable pictures for Charles V., and for his successor, Philip, of which the catalogue of the Escorial, and of the palaces at Madrid, give but a very imperfect idea; his *Sleeping Venus*, which was made a present by Philip IV. to Charles I., when Prince of Wales, was one of the few works of art which escaped the conflagration of the palace of the Pardo. At the death of Charles I., it was re-purchased by the Spanish Ambassador, then resident in England. In 1553, Titian returned to Venice, and painted the portrait of Ferdinand, king of the Romans, his queen, and family, in one picture, which is said to have been one of his finest specimens; but towards the close of a long life his works exhibited the infirmities of age, and are not to be compared to some of his earlier productions. In the National Gallery are three of his pictures, a *Concert*, a *Ganymede*, and *Venus and Adonis*. Following the system of his countrymen, he painted from nature with a correct eye, tuned to the harmony of effect, and in a style of colouring conformable to truth, but was little scrupulous in points of accuracy; and he neither presents us with the precise locality of the scene, the strict propriety of the costume, nor the accessories best suited to the development of the subject. Like Michael Angelo, he occasionally ran into extremes in designing, but it was rather to render nature more tender and fleshy than like Buonarrotti, to make it more vigorous and muscular. A general feeling for colour, rather than a correct principle of composition, induced him to make prominent the most beautiful parts of his figures, as affording the best masses, and the boldest relief. He excelled in designing infantine beauty, and as a colourist, stands pre-eminent over every competitor. In his historical pictures, instead of ideal characters analogous to the subject, he introduced

heads designed from life, thus giving to the most interesting subjects of history the formality of portraiture. As a painter of portraits, Titian is entitled to the highest rank; he also excelled in landscape painting, which, whether predominant, or introduced as an accessory, is always treated by him on the grandest and most picturesque style. His figures of children are preferable to those of the men: died 1576.

**TITIANO** (Girolamo Dante), called *Il*, was brought up in the school of Titian, and was employed by that master in several of his works; by frequently painting with Titian, and sometimes copying his works, some of his pictures, retouched by Titian, have been taken for original productions by that master. He sometimes painted from his own designs, and his pictures representing S. S. Cosmo e Damiano, in the church of St. Giovanni, at Venice, is worthy of the school in which he was educated.

**TIVOLI** (Rosa da)—See *Roos*.

**TIZIANO** (Lorenzino di), left but few paintings in Venice, being prevented by his death, which disappointed the hopes of his more mature genius, which was fruitful and in good taste. *Ridolf*, par. 1. p. 204.

**TOCQUE** (Jean Louis), born at Paris, 1696; was first a scholar of Nicholas Bertin, and afterwards of Hyacinth Rigaud. He devoted himself to portrait painting, and acquired considerable reputation; was invited to St. Petersburg, by the Empress Elizabeth, whose portrait he painted, and met with flattering encouragement: died 1772.

**TOEPUT** (Louis), born at Mechlin, 1550; went to Italy, and was much esteemed as a landscape painter; he also represented fairs, and markets, which were well composed, and finely coloured: died about 1614.

**TOL** (Dominic Van), a copyist, and imitator of the style of Gerard Douw, painted conversations, and family sub-

jects, similar to those of Gerard Douw, which, although inferior to the works of that artist, are some of them highly finished, and well coloured: was living in 1680.

**TOLEDO** (Juan de), a Spanish painter, born in Murcia, 1611, was the son of, and instructed by Miguel Toledo, an obscure artist; then went to Italy, and studied under Anniello Falcone, and afterwards at Rome, under Michael Angelo Cerquozzi, called Delle Battaglie; he painted battle pictures, and sea views, with distinguished reputation, also history, and several of his works of that kind are in the churches at Granada, of which those most creditable to his reputation, are the Assumption of the Virgin; and the Conception: died 1665.

**TOMASO** (J.), copied Rubens' picture of Apollo and the Muses.

**TOMBE** (Nicholas la), born at Amsterdam, 1616; visited Rome, and studied the works of art in that city and its environs. His usual subjects were conversations, assemblages of both sexes, habited in the mode of the place, and portraits. In all his designs he was fond of introducing romantic scenery, caves, grottos, ruins, or ancient sepulchres, embellished by a multitude of small figures, which he touched with great spirit, and in which he appears to have imitated the style of Cornelius Poelemborg: died 1676.

**TOMBERG** (William), born at Utrecht, in 1603; was a pupil of Westerbond, and for a long time was employed in the restoration of painted glass in the church at Gouda: he died in 1678.

**TOMKINS** (William), an English landscape painter, born in London, about 1730. In 1763 he obtained the second prize for a landscape, and was afterwards employed by the Earl of Fife to paint some views of his Lordship's seat in Scotland: died 1792, leaving four sons, two of whom became reputable artists.

**TOMS** (Peter), born in London; studied under Hudson; and although he ranked as a portrait painter, was chiefly employed in painting the draperies in the pictures of Sir Joshua Reynolds: died 1776.

**TONELLI** (Joseph), a Florentine, born in 1668; scholar of Chiavistelli; was sent by the Grand Prince Ferdinand of Tuscany to study the Bolognese frescoes, and especially those of the famous Tommaso Aldrovandini. When he returned to his own country he painted for the monks of Santa Maria a Caneli the ceiling of their church with various architecture; the antichamber of the Grand Prince Ferdinand; the fine architrave in the palace of the Duke Salviati; and numerous works in other places.

**TONI** (Michael Angelo), born at Bologna, in 1640; imitated the works of the great masters, and painted portraits in miniature with considerable reputation: died 1708.

**TOORNVLIET** (James), born at Leyden, 1641; was instructed in the rudiments of design by an obscure artist. He at first applied himself to portrait painting, and had acquired considerable reputation. He visited Rome, where the works of Raffaele engrossed his particular attention, and then went to Venice to improve himself in colouring, and studied the works of Titian, Tintoretto, and Paolo Veronese, and on his return to Holland commenced his career as an historical painter. His style of design was founded on the Roman school, his compositions ingenious, his colouring clear and natural; yet he met with little encouragement in his own country. He generally painted portraits and conversations: died 1719.

**TOPINO-LEBRUN** (Francis John Baptist), born at Marseilles, 1769; studied at Rome, and afterwards under David, and painted history. Amongst the best of his works was the subject of the Death of Caius Gracchus: died 1801.

**TORBIDO** (Francesco), called Il

Moro, born at Verona, about 1500; was for a short time a scholar of Giorgione, and afterwards of Liberale da Verona. He painted a number of pictures in oil and in fresco, and his works exhibit the correct design and careful finish of the latter, with some of the colouring of the former. Amongst those most deserving of notice in the churches at Verona are some frescoes representing the Life of the Virgin; and an admired picture at Venice of the Transfiguration; and his easel pictures are frequently found in private collections at both of those places. He was much employed in painting portraits, which are finished with extraordinary neatness and precision, and are said to have the merit of having been a faithful resemblance: died 1581.

TORELLI (Cesare), born at Rome, 1502; a disciple of Giovanni Vecchi; flourished in the pontificate of Sixtus V. and was employed both as a painter and a mosaicist in the library of the Vatican, and painted in fresco for the church of La Madonna del Cita, two Sybils, larger than life, which are said to be his best performances.

TORELLI (Felice), born at Verona, 1686; painted historical subjects in the manner of Baroccio, with great vigour and correctness of design.

TORENBURG (Gerard), born at Amsterdam, in 1737; a pupil of J. Ten Compe and of C. Pronk; painted views of towns and landscapes, which often rivalled those of his master in beauty. He also made very pretty designs, and a copy after the view of the Downs by Philip Wouvermans; this picture is in the possession of Braamcamp. The old house of Schefelaar was painted by him for the Baron Van Esse, for the sum of 400 florins: he died at Nykerk, in 1785 or 1786.

TORESANI (Andrew), a celebrated painter of Brescia; when only thirteen years of age produced a landscape so true to nature as to raise the admiration of every one skilled in the art;

he afterwards entered the school of Anthony Correggio, and soon surpassed his master. He was then sent to Venice, where, studying from the best works of the great masters, and copying from nature, he painted various sea views, with embarkations and shipping, adapting the different forms and riggings of the vessels and habits of the mariners to the different nations, so correct and graceful in design as astonished every one. By continuing those works by day, and frequenting the academy for naked figures, he became so celebrated that all persons of quality who at that time visited Venice anxiously sought some of his works. His drawings were executed with so much taste and delicacy of finish, in imitation of Campagnola and Tiziano, that Signor Zachariah Sagredo, a Venetian Patrician, gave him an order for a hundred drawings of views in folio with the pen, which he executed admirably. Another order for one hundred for Peter Guarenti in half folio of landscapes with the pen, was touched with so much judgment and taste, that in that manner of designing he may be said to have been unique. Returning to his own country, he painted works for noblemen and lovers of the arts, designed with freedom, and adorned with many graceful figures, which in his landscapes in fresco gave a new beauty. Here he also made a book of portraits of the most celebrated musicians and singers of that time, designed and painted in water colours with the utmost truth of likeness, and beauty and delicacy of colouring. He returned to his native city; but a few days after his arrival he died, to the great grief of all admirers of the Fine Arts.

TORNIOLI (Niccolo), born at Sienna; he resided at Bologna, where he painted two pictures for the church of St. Paolo, representing Cain slaying Abel, and Jacob wrestling with the Angel: he lived about 1640.

TORRE (Flaminio), born at Bologna, 1621; he studied first under Jacopo

Cavedone, and afterwards under Guido Reni, but his greatest excellence lay in his copying the pictures of the most eminent masters, which he did with such precision that it was difficult for the most experienced eye to distinguish his copy from the original. He also painted some pictures of his own composition for the churches at Bologna, of which the most esteemed is a Deposition from the Cross: died 1661.

TORRE (Bartholomew), a noble Aretine; scholar of John Anthony Lappoli, and in Rome of Don Giulio Clovis; besides painting illuminations delighted in painting anatomical subjects: he died in the year 1554, at the early age of 26. *Vasari*, par. 3. lib. 1. p. 388.

TORRE (Theophilus), an Aretine; a disciple of Bartholomew Torre; although in some respects deficient in design, yet he in a great measure overcame that defect by his freedom and beauty of colouring. In Arezzo there are saloons, chambers, and insides of houses painted by him in fresco: he flourished about the year 1600.

TORRENTIUS (John), born at Amsterdam, 1589; first painted conversations, domestic subjects, and still life, and his pictures were greatly admired for the beauty of the finishing and the truth and delicacy of the colouring; but his ideas becoming depraved, he afterwards painted naked figures, offensive to modesty, and frequently representing the most disgusting indecencies. He came to England, but creating more disgust than satisfaction, he met with no encouragement: died 1640.

TORTEBAT (Francis), born at Paris, about 1610; was a disciple of Simon Vouet, and a reputable painter of portraits: died 1690, leaving a son John, who was also a good painter of portraits; born in 1652, and who died in 1718.

TORTELLO (Joseph), born in Brescia, 1662; applied himself to the

study of painting, without a master, and made extraordinary progress in design and colouring, but desirous of greater improvement, he went to Naples, and there studied and copied the works of the best masters; he revisited his native place, and then went to Venice, where he settled, and neither wanted for employment suitable to his talents, nor for displaying them to his honour. *Averoldi*, p. 207.

TOURNIERES (Robert), born at Caen, 1676; studied at Paris under Bon Boullongne, and painted history with some reputation, but was not equal in his large size to his small pictures, which he painted in the manner of Schalcken or Gerard Douw: died 1752.

TRABALLESI (Francesco), born in Florence, about 1580, flourished at Rome in the Pontificate of Gregory XIII.; there are two altar-pieces by this painter, one representing the Annunciation, and the other, Christ disputing with the Doctors.

TRABALLESI (Julian), a Florentine painter; was the founder of the series of paintings of sacred subjects in the new oratory of St. Florence, in the city of Bologna; and afterwards in the service of the Archduke Ferdinand, governor of Austrian Lombardy: he flourished about 1780.

TRAINI (Francesco), born in Florence; was the most distinguished disciple of Andrea Orcagna. A picture is mentioned of St. Tammaso d'Aguino, by this painter, which, in composition, colouring, and effect, is said to have surpassed the works of his master: died about 1430.

TRASI (Lodovico), born at Ascoli, 1634; was a scholar of Andrea Sacchi, and afterwards of Carlo Maratti, and resembles the latter in his easel pictures; but in his large works and altar-pieces, he imitated the less laboured and more spirited manner of Sacchi. In the cathedrals are some frescoes by him, of which the most admired is the Martyrdom of St. Emilio: died about 1700.

**TRAVI** (Antonio), born in the Genoese territory, 1613, is generally known by the name of *El Sordo di Sestri*; he was instructed in design by Bernardo Strozzi, and afterwards studied landscape painting under Godfrey de Wael, a Flemish professor of some celebrity; he painted a great number of pictures at Genoa, and in the state, which possess sufficient merit to find a place in the best collections: died 1668.

**TREMOLIERE** (Peter Charles), born at Poitou, in France, 1703; he went to Paris, and was a pupil of John Baptist Vanloo, the Elder, and having gained several prizes at the Academy, was sent to Rome, and on his return to France, stopped at Lyons, where he painted three pictures for the church of the Carmelites, representing the Nativity, the Adoration of the Magi, and the Presentation in the Temple, which gained him considerable reputation; he was considered one of the most promising artists of his country, of the time in which he lived, and was made a member of the Academy at Paris, when he painted for his reception picture, Ulysses shipwrecked on the Isle of Calypso. He possessed an extensive genius; his compositions were noble and judicious, and his design graceful and correct: died 1739.

**TRENCH** (Henry), born in Ireland; studied many years in Italy, and for some time under Gioseffo Chiari; he painted history, but with little success: died 1725. *Walpole*, vol. 4. p. 64.

**TRENTO** (Antonio da), born at Trent, in the Venetian States, about the year 1508; studied painting some time under Parmegiano, but by the recommendation of that master, he devoted himself entirely to the art of engraving on wood.

**TRESHAM** (Henry), born in Ireland; was first instructed by Mr. West, of Dublin, then visited Italy, and from thence came to England, and was employed in drawing small portraits;

he accompanied Lord Cawdor to Italy, and for many years prosecuted his studies with great success; he painted three pictures for Boydell's *Shakespeare*, one for the large, and two for the small edition, all from scenes in Antony and Cleopatra; but his oil paintings are deficient in that richness of colouring which characterizes the Venetian school: died 1814.

**TREVETT** (—), painted several views, both of the inside and outside of St. Paul's, intending to have them engraved, and also began a large View of London, but it was never completed: he died in 1723. *Walpole*, vol. 4. p. 63.

**TREVIGI** (Darius da), a scholar of Squarcione; was a skilful painter of his time. *Vasari*, par. 1. p. 491, says that he lived in 1550. *Ridolfi*, p. 68.

**TREVISANI** (Cavaliere Francesco), born at Trevisi, 1656; went to Venice, and studied under Antonio Zanchi, and from thence to Rome, where he changed his style, and adopted those of the most popular artists then resident in that city, and was employed by Cardinal Chigi and Pope Clement XI. in several large fresco works, and the churches and public edifices abound with his pictures, of which the most esteemed are his picture of the death of St. Joseph, the Virgin contemplating the Instruments of the Passion, and Antony and Cleopatra, which he painted as a companion picture to the Rape of Helen, by Guido; he possessed an extraordinary talent of imitating the old masters, and was much employed by the Duke of Modena in copying the works of Correggio, Parmegiano, P. Veronese, and other distinguished painters: died 1746.

**TREVISANI** (Angelo), born at Venice; was more esteemed and more employed as a portrait painter than as an historical, though he has given proof of considerable ability in his altar-pieces, and other pictures in the public edifices at Venice: he lived about 1750.

**TREVISI** or **TREVIGI** (Girolamo), born at Trevigi, 1508; studied at Rome from the works of Raffaele, whose style he imitated with considerable success, of which his History of St. Anthony, and the Presentation of the Virgin, in the churches of Padua, are favourable specimens; he came to England, and was made painter to Henry VIII.: died 1544.

**TRIESTE** (Ignatius da), born in Biscay; went to Seville, and having a great inclination for landscapes, applied himself to study from nature, and became the best landscape painter of his time, so much so that the famous Murillo used to say that he painted by inspiration; he had the power of shewing the time of day, and the season, so that every one could understand his ideas; he died in the year 1685, aged 50. *Palumino*, par. 2. p. 412.

**TRISTAN** (Luis), born near Toledo, 1594; was a scholar of Domenico Teocotopoli, called Il Greco, whom he is said to have surpassed in the correctness of his design, and the purity of his taste; he was employed by the monks of La Sisa to paint a picture of the Last Supper, and some of his most esteemed works are in the cathedral and the church of St. Clara, at Toledo. Velasquez is said to have formed his style from the works of Tristan: died 1649.

**TRIVA** (Antonio), born at Reggio, 1626; studied under Guercino, at Bologna, and was a reputable painter of history; he distinguished himself by some paintings he executed for the churches at Reggio and Piacenza: died 1699.

**TROCCHI** (Alexander), a Bolognese; painted in the church of St. Paul in the vicinity of Bologna, the Fifteen Mysteries of the Rosary that encircles the painting of the second altar in the chapel Bonvisi.

**TROGER** (Paul), a German, born at Zell, 1695; he acquired the rudiments of design in his native town, and then

became a scholar of Domenico Giuseppe Alberti, and acquired considerable reputation both as a painter of history and landscape: died about 1760.

**TROOST** or **TROST** (Cornelius), born at Amsterdam, 1697; was a scholar of Arnold Boonen, and painted historical subjects, scenes from comedies; also conversations and gallant assemblies, in a pleasing style, but occasionally somewhat loose and indelicate, and acquired the name of the Dutch Watteau; he was also distinguished as a portrait painter, and executed a large picture in the College of Surgeons, containing the portraits of the eminent practitioners of the time, and another in Surgeons' Hall, representing the principal members of that Corporation, and one of Boerhaave, for the Anatomical Hall; he painted in crayons as well as in oil, and his works are highly esteemed in Holland: died 1750.

**TROOSTWYK** (Walter John Van), born at Amsterdam in 1782; studied design under Anthony Andriessen, and received lessons in painting from Juriaan Andriessen.

**TROTTI** (Cavaliere Giovanni Battista), called Il Malosso, born at Cremona, 1555; was brought up in the school of Bernardino Campi; he did not follow his style, but studied the works of Correggio, and imitated the brilliant manner of Bernardo Gatti, called Il Sojaro, the most successful follower of the style of Correggio; the airs of his heads are graceful and expressive, but he was apt to repeat himself, and there is frequently a sameness in his characters and attitudes; he painted several pictures representing the Conception of the Virgin, for the churches at Piacenza, and other places, but his most esteemed works are his frescoes at Parma; and one of his best was a picture of a Pieta, at Cremona, dated 1607: died about 1612.

**TROY** (Francis de), born at Toulouse, 1645; was the son of Nicholas de Troy, a painter of little celebrity,



from whom he received instructions in design ; he went to Paris, studied under Michael Loir, and became a member of the Academy there ; his reception-piece was Mercury and Argus. Having abandoned historical subjects for portrait painting, he became one of the most celebrated artists of the French school. One of his principal works is in the church of St. Genevieve, it represents the Magistrates of Paris invoking the protection of that Saint ; he also painted *Aeneas* relating his adventures to Dido, and the portraits of Maria Christiana of Bavaria. His own portrait by himself is in the Gallery of Artists at Florence : died 1730.

TROY (John Francis), son of the above, born at Paris, 1676 ; was instructed by his father, then visited Italy, and on his return to Paris, painted a series of cartoons for tapestry, representing the history of Esther, and several large allegorical subjects for the Hotel de Ville, and was not less distinguished as a painter of portraits : died 1752.

TROYA (Felix), born at San Felipe, near Valencia, 1660 ; was a disciple of Gaspar de la Huerta, and painted history with considerable reputation ; his pictures are found in almost every church and public edifice in that part of Spain in which he resided : died 1731.

TROYEN (Rembrandt Van), born at Antwerp, 1600 ; instructor unknown ; he visited Italy and distinguished himself as a painter of caves, grottoes, the ruins of ancient architecture, and other interesting objects in the vicinity of Rome, which he embellished with figures representing subjects of history or fable ; his pictures resemble those of Cuylenberg, and his cabinet size are preferable to his larger ones : died 1650.

TUCARRI (Giovanni), born at Messina, 1667 ; was the son of an obscure painter, by whom he was instructed in the rudiments of design ; he excelled

in painting battles and skirmishes, and the number he painted is almost incredible ; there are many in Germany, where his works are held in high estimation : died 1743.

TUER (Herbert), made good progress in portrait painting, as appears by some small ones of himself and family ; died about 1680.

TULDEN — See THULDEN.

TURA (Cosimo), called Cosmo da Ferrara, born in Ferrara, 1406 ; was a disciple of Galasso Galassi, and painted several subjects in the dry Gothic style which prevailed at the time in which he lived : he was much employed in illuminating missals, and his oil pictures are finished with the laboured minuteness of miniature. He painted the Twelve Months of the Year in fresco in the palace of the Duke of Ferrara ; and of his altar-pieces those most worthy of notice are the Annunciation ; the Nativity ; and Christ praying in the Garden : died 1469.

TURCHI (Alessandro), called L'Orbetto, born at Verona, 1582, died 1648 ; was a disciple of Riccio called Brusasorci, and on leaving his school went to Venice and studied under Carlo Cagliari, and acquired a chaste, natural style of colouring. He visited Rome and studied the best masters there, and attempted to combine their style of design with the Venetian mode of colouring : he painted several altar-pieces for the churches of Rome, amongst the most esteemed of which are the Flight into Egypt ; the Holy Family ; and S. Carlo Borromeo ; and was much employed in cabinet pictures representing historical subjects, which he frequently painted on black marble. His best performances are at Rome, of which his picture of the Forty Martyrs, in the church of S. Stefano, and a Pieta in the church of Misericordia, are painted in the style of the Caracci, whom he emulated in grandeur of composition, admirable expression of heads, and impressive solemnity of colouring.

**TURCO** (Cesare), born at Naples about 1510; was first a disciple of Giovanni Antonio d'Amato, and afterwards studied under Andrea Sabbatini, called da Salerno; he painted history with considerable reputation, and several of his works adorn the public edifices at Naples: an altar-piece in the church of S. Maria della Grazie, representing the Baptism of Christ by John, and a picture of the Circumcision in the church del Gesu, are much admired: died 1560.

**TURK** (The)—See **LIOTARD**.

**TUSCHER** (Marcus), born in Germany; came to England and exhibited at the Royal Academy about 1742; painted conversations, dramatic subjects, and portraits, with considerable reputation: in the Royal Academy is a figure drawn by him and signed with his name, dated 1742.

**TWISDEN** (Dr. John), a portrait painter, who died in 1588, is reported to have painted a small picture of himself in oil on copper, about forty years before his decease.

**TYBOUT** (William), a Hollander, lived at the same period as Thierry and William Crabeth. The chronicles of Haerlem speak of him as a good painter upon glass: died 1699.

**TYN** (Lambert de), born at Antwerp, 1770; a pupil of Peter Van Regemorter; painted very well, interiors lighted by candles, moonlights and landscapes: died 1816.

**TYSON** (Michael), painted for his own amusement, but is said to have engraved the portrait of Jane Shore from a picture in King's College, Cambridge: no date is given.

**TYSSENS** (Peter), born at Antwerp, 1625; his instructor is not mentioned, but from the resemblance of his works to those of Vandyck, he is presumed to have formed his style by studying the works of that great master, and in history and portrait approaches so near to the correct design and chaste colouring, that it is not always easy to

discriminate between their performances. After the death of Rubens and Vandyck, he was considered one of the ablest painters of his time; he usually enriched his backgrounds with architecture. There are several altar pieces by him in the churches in Flanders, amongst which those most worthy of notice are the Martyrdom of St. Benedict; the Crucifixion; and the Assumption of the Virgin; which latter has frequently been mistaken for a work of Vandyck's: died 1692.

**TYSSENS** (Augustine), son of Peter, born at Antwerp about 1655; was instructed by his father, but his genius leading him to landscape painting, he studied the works of Nicholas Berghem, and became one of the most successful followers of his style. His pictures representing landscapes with ruins, embellished with figures and cattle, correctly drawn and neatly touched, are highly esteemed, and to be found in the choicest collections: he was made a director of the Academy, 1691, and died 1722.

**TYSSENS** (Nicholas), the son of Peter, born at Antwerp, 1660; studied under his father, but never aspired to a higher branch of the art than as a painter of still life. His pictures usually represent dead game, flowers, fruit, armour, sabres, drums, trophies, helmets, swords, guns, and other military weapons, which he rendered interesting by a correct and faithful delineation, a picturesque and ingenious arrangement, and an intelligent conduct of the *chiaro oscuro*; he occasionally painted birds, fowls, &c. in the manner of Boel or Hondekoeter, in which he excelled: died 1719.

**UBALDINI** (Petrucchio), lived in the reign of Elizabeth; was celebrated as an illuminator of Missals. *Walpole*, vol. 1. p. 429.

**UBERTINI** (Francesco), called Il Bachiacca, born at Florence, flourished from 1530 to 1557; he painted his-

tory with considerable reputation, also excelled in the grotesque and ornamental style; one of his best historical works, is the *Martyrdom of St. Arcadio*, at Florence: several of his pictures are in the Florentine Gallery.

**UBILEQUE** (Alexander), born in Paris, was a scholar of Carlo le Brun; he painted a variety of pictures for the King of France, and died Professor of the Royal Academy, in the year 1717.

**UCCELLO** (Paolo), called *Mazzocchi*, born at Florence, 1349; was a disciple of Antonio Veneziano, and one of the earliest artists who applied himself to a study of perspective; he distinguished himself as a painter of animals, but particularly excelled in designing all sorts of birds; and he selected his historical subjects from such parts of the Old Testament as enabled him to introduce them: such as Adam and Eve in Paradise; Noah entering the Ark; the Deluge, &c. which he treated with so much truth and nature, that he may be styled the *Bassano* of his time; he also painted the combats of lions and serpents, with peasants fleeing in alarm: landscapes with ruins and figures, designed with a correctness and intelligence unknown to his contemporaries; he painted both in distemper and in fresco. A colossal portrait of Giovanni Aguto, on horseback, in the cathedral at Florence, one of the boldest designs of that early period, is said to be by Uccello: died 1432.

**UDEMANS** (William), born at Mid-delburgh, in 1723; without any other guide than his genius and his zeal, he became a good painter of shipping, in which he arrived to great perfection. He was an amateur painter and constructor of ships: died 1798, aged 74.

**UDINE** (Giovanni Nanni), called *Da*, family name was *Nanni*, but is occasionally called *Ricamatore*, born at Udine, 1494; having discovered an early disposition for the art, by

designing the birds and animals pursued by his father in the chase, he was sent to Venice, and placed under *Giorgione*, from whom he acquired an excellent tone of colouring, and a competent knowledge of the principles of *chiaro-oscuro*; then visited Rome, and entered the school of *Raffaello*, by whom he was employed in painting the ornamental accessories in many of his works, such as animals, birds, fruit, flowers, &c. for wherever there were birds he took care to introduce fruit. After *Raffaello's* death, he was employed by *Clement VII.* in the Vatican, where he represented the seven Planets; the emblematical figures designed by *del Vaga*, but the grotesque ornaments and symbolic decorations by *Udine*; he also executed several considerable works for the family of the *Medici*: died 1564.

**UDINE** (Martino da), called *Pellegrino di San Daniello*, born near Udine, about 1480; was a disciple of *Giovanni Bellini*, and painted several pictures for the churches of Udine, which placed him on a level with his instructor; his picture of *St. Joseph*, with the *Infant Christ* and *St. John*, was considered equal to one of *Bellini's* productions; but his most celebrated picture is an altar-piece representing the *Virgin* with several female saints, and *St. John the Baptist*, in which a dawning of that breadth of style, and mellowness of colouring is perceptible, which were afterwards carried to such perfection by *Giorgione*; he also executed some works in fresco, representing the life of *Christ*, which are highly commended: died about 1545.

**UFFENBACH** (Philip), a painter of Frankfort, was a scholar of *Adam Grimmero*: he professed the study of alchymy, and wrote upon the subjects of theology, geometry, anatomy, and architecture: died 1640. *Sandart*, p. 285.

**UGGIONE** or **OGGIONE** (Marco), born at Oggione, near Milan, about 1480; was one of the most favoured

disciples of Leonardo da Vinci, also one of the ablest painters of the Milanese school: he was chiefly distinguished by his works in fresco, and above all for his picture of the Crucifixion, in the church of La Pace, in Milan; he copied in fresco the celebrated Last Supper, by Leonardo da Vinci; two of his most esteemed oil pictures are in the churches at Milan, which though respectable are far inferior to his frescoes: died 1530.

UGO; a native of Antwerp, and a painter, is mentioned by *Vasari*, p. 387.

UGOLINO, a Senese, was a scholar of Cimabue, whose manner he would always obstinately follow, although he saw that of Giotto was more approved; he worked for several cities of Italy, and in particular for Florence, where he painted those holy images, called the Pillars, in the gallery of the Piazza d'Orfan-Michele, in which some time after, some miracles were performed, that filled them with votaries. He lived to an extreme old age, and died in the year 1349. *Baldinucci*, sec. 2. p. 43.

UILENBURG (Gerard), a painter of landscapes, was born at Amsterdam; he quitted painting to deal in pictures.

UITERLIMMIGE (Walter), born at Dordrecht, in 1730; a pupil of Aart Schouman; was a painter of portraits and of birds, but could never arrive at the talent of his master; his skilfulness in the art did not equal his theoretic knowledge, which was of the greatest use to him in his commerce in paintings. He died at Dordrecht, in 1784.

UITTENBOGAARD (Isaac), born at Amsterdam, in 1767; a pupil of G. Grypmeed; painted landscapes ornamented with animals; at the exhibitions at Amsterdam, in 1813 and 1814, he had some mountainous and wooded landscapes, with cattle: in 1818 he exhibited six pictures; of which three were landscapes, one composed of two young men, occu-

pied in design and sculpture; another of fruit; and one of dead game. He died at Amsterdam, in 1831. There are two pictures by him in the fine collection of Mr. Brentano.

ULFT (Jacob Vander), born at Gorcum, about 1627; was first known as a stainer of glass; and some windows by him in churches at Gorcum, and in Guelderland, are little inferior to the works of the celebrated brothers Dirk and Wouter Crabeth; he afterwards distinguished himself as a painter of historical pictures, of a cabinet size, ingeniously composed. His pictures are usually subjects of Roman history, processions, and markets, in which he introduced the most remarkable views in Rome, and its vicinity, which he generally crowded with figures, correctly drawn, touched with great spirit, and tastefully grouped and habited, with a marked attention to the propriety of costume; his pictures are very highly finished, and rarely to be met with, except in Holland, where they are highly esteemed. Amongst other views of his painting, was one of London Bridge, with the adjacent buildings, and the river crowded with boats.

ULIVELLI (Cosimo), born at Florence, 1625; was a disciple of Baldassare Franceschini, called Il Volterrano, in whose style he painted history, and his best works are sometimes mistaken for that master's, though in general he is less elegant in his forms, and less chaste and effective in his colouring: died about 1680.

URBINO (Raffaello Lanzio)—See RAFFAELLE.

URBINO (Timoteo di)—See VITE.

URBINO (Crocchia), was celebrated as a painter, having studied in the school of Raffaello: he flourished in 1530. *Baldinucci*, sec. 4. al decen. 2. p. 235.

URBINO (Charles), a native of Crema, painted in oil and in fresco, historical subjects and perspective. He was an agreeable painter, easy

designer, and genteel colourist. He painted in company with Bernardino Campi. *Lamo*, p. 82.

URON (Henry), a painter of the city of Alerme; his portrait is engraved with an eulogy of his great merit.

URSELA, a pupil of Francis Van Mieris the Elder; imitated the manner of his master with much skill: there were two pretty pictures, part of the collection of the late Mr. Lormier, one representing a girl occupied in sewing; the other of a young boy blowing bubbles with soap-suds through a pipe; one of these paintings was sold in 1763 for 420 florins.

URSINO, a Florentine; scholar of Francis Bigio, would have succeeded excellently as a painter, but died in his youthful days. *Vasari*, par. 3. lib. 1. p. 227.

URSONE, an ancient Bolognese; flourished with Guido the Elder, and with Ventura of Bologna, in 1226. There is a Madonna on a wall in the city with the word Urso f. *Malvasia*, par. 1. p. 8.

UTRECHT (Christopher di), a very skilful painter, and scholar of Anthony Moro; went into Portugal with the Ambassador of King John III., was admitted into the service of that monarch, and created a Knight of the Order of Christ, with a benefice of 100 ducats a year; he was much employed in the sacred buildings, and in the palaces. He painted historical subjects and portraits, and acquired the name of Great, being called the Great Vasco of Utrecht; he had a thorough knowledge of perspective, and his works are still held in great esteem. He painted in the manner of Peter Perugino, and of John Bellini, but with more perfection and delicacy than was usual in those times: died 1557, aged 59. This memoir is taken from an authentic manuscript in the possession of the Marquis d'Orisol, Viceroy of India for the King of Portugal.

UTRECHT (Adrian Van), born at Antwerp, 1599; painted birds, fruit, flowers, dead game, and still life, and particularly excelled in peacocks, and other domestic fowls; he was chiefly employed by the King of Spain, and next to Snijders was considered the best Flemish painter of those subjects; he was sometimes employed by other artists to enrich their works, with accessories of those kinds: died 1651.

UYTENBROECK (Moses), called Little Moses, born in the Low Countries, flourished about 1640; he appears to have been a scholar of Cornelius Poelenberg, whose style he imitated; his landscapes are usually embellished with subjects taken from history or the fable: died 1650.

UYTENWÆL (Joachim), born at Utrecht, 1566; was taught the rudiments of design by his father, on glass, and followed his profession until he was eighteen; then became a scholar of Joseph de Beer, and afterwards visited Italy and France, and on his return to Utrecht, painted history in the style of Bartholomew Spranger, and like him is frequently extravagant in his design, and fantastical in his draperies; his cabinet pictures are most esteemed, and two of them in the collection of the Elector Palatine, representing a Feast of the Gods, and Mars and Venus, are highly spoken of by Van Mander. He excelled in painting kitchens and culinary vessels: died 1624.

VAAART (John Vander), born at Haerlem, 1647; was a scholar of Thomas Wyck; he visited England in 1674, and was employed by William Wissing in painting his draperies, but afterwards distinguished himself as a painter of landscapes, objects of still life, and dead game, in the last of which he particularly excelled; died 1721.

VACCARO (Andrea), born at Naples, 1598; was a disciple of Massimo

Stanzioni, but for some time attached himself to an imitation of the style of M. A. Caravaggio, and some of his productions are taken for the early works of that painter; but he afterwards abandoned that manner, and adopted principles founded on the grace and amenity of Guido. After the death of Massimo, he was considered the best artist of the Neapolitan school, until the arrival of Luca Giordano from Rome: died 1670.

VACCARO (Francesco), born at Bologna, 1636; studied under Francesco Albano, but is chiefly known as a painter of perspective and architectural views.

VADDER (Louis de), born at Brussels, 1560; master unknown; may be ranked amongst the ablest landscape painters of his country; from the grandness of his style, and picturesque beauty of his scenery, it is probable that he visited Italy, and made the works of Titian the objects of his study, as his best landscapes bear a striking resemblance to those of Titian. His touch is firm and free, his colouring, though vigorous, tender and chaste, the forms of his rocks and trees noble and select, and his distances well kept, and distinguished by a vapoury degradation, only observable in the works of the followers of nature. His pictures are deservedly esteemed, and to be found in the choicest collections: died 1623.

VAGA (Pierino del), born near Florence, 1500, the family name was Buonacorsi; studied first under Ridolfo Ghirlandaio, and afterwards from the antique, and the works of Michael Angelo, by whom he was introduced to Raffaele, who employed him in some works in the Vatican; also assisted Giovanni da Udine, in the stucco and grotesque ornaments, and Polidoro da Caravaggio in his antique subjects in chiaro-oscuro, and in executing the Biblical subjects from the designs of Raffaele. Of these the most remarkable are, the Battle of Joshua; the Israelites passing the

Jordan; the taking of Jericho; Jacob wrestling with the Angel; and Joseph and his Brethren. He is said to have been the greatest designer of the Florentine school, after M. A. Buonarrotti, and by Vasari is called the most distinguished disciple of Raffaele. One of the earliest of his own compositions, was a picture representing the Creation of Eve, in which he discovers with what success he had studied the works of Buonarrotti; he decorated the Doria palace at Genoa, with pictures representing Jupiter fulminating the Giants, and several subjects from the Roman history, and the Metamorphoses of Ovid; he also designed a series of cartoons of the history of Eneas: died 1547.

VAILLANT (Wallerant), born at Lisle, 1623; went to Antwerp, and became a disciple of Erasmus Quellinus. On leaving his school he commenced as a portrait painter, and met with great encouragement; he visited Frankfort, and painted the portrait of the Emperor Leopold, and several of his attendants; and at the court of France, that of the Queen-mother, and the Duke of Orleans; he painted equally well in oil and in crayons: died 1677.

VAILLANT (Bernardo), born at Lisle, 1625, was the brother of Wallerant, by whom he was instructed, but chiefly excelled in painting portraits in crayons, and was much employed in that branch: died 1674.

VAILLANT (James), born at Lisle, 1628, brother and scholar of Wallerant; visited Italy when young, and on his return to Flanders, was invited to the court of the Elector of Brandenburg, and employed by him in some considerable historical works, which he executed with great satisfaction to his employer. He went to Vienna to paint the portrait of the Emperor, which the Elector upon seeing, highly commended: died 1670. His brother John was also a portrait painter, but abandoned it for commercial pursuits.

**VAJANO** (Orazio), born in Florence; painted history for the churches and convents at Genoa, somewhat languid in colouring, but designed with accuracy, and judiciously composed: flourished about 1620.

**VAL** (Robert du), born at the Hague, in 1664; studied under Nicholas Wieling; then went to Italy, where he acquired the name of *la Fortune*, and was sent into England to put in order the cartoons of Raffaele; he was made Director of the Museum by William III., and superintendent of his buildings. His designs, his colouring, and his compositions, were entirely in the manner of Pietro de Cortona: he returned to Holland, 1682, and died 1732.

**VALDAMBRINO** (Ferdinand), a Roman painter, is only known as the painter of a picture in the chapel of St. William, Duke of Aquitaine, in the Augustine church of St. Mark, of the Virgin and Child, in which the Duke is introduced as a Saint. *Torre*, p. 267.

**VALDEZ** (Don Juan de), born at Seville, 1631; instructor unknown; lived in habits of intimacy with Murillo, who was a great admirer of his works, the principal of which, are a series of pictures of the history of the Prophet Elias; the Martyrdom of St. Andrew (at Cordova); and the Triumph of the Cross at Seville: died 1691.

**VALENTINO** (Peter), born at Colombiers en Brie, in Champagne, 1600; studied under Simon Vouet, and afterwards went to Rome, and attached himself to an imitation of the style of M. A. Caravaggio, and like him indulged in an extravagant but effective contrast of light and shadow; though he occasionally painted altarpieces for the churches, he appears to have been adapted to other subjects; his best pictures represent fortune-tellers, gamesters, concerts of music, and corps de gardes, and his best historical picture is the Martyrdom of SS. Proccasso e Martiniiano; he also

Painted the Decollation of St. John, and Peter denying Christ, the latter of which is an admired picture. In the royal collection at Paris are Judith with the Head of Holofernes; the Judgment of Solomon; and Susannah and the Elders: died 1632.

**VALERIANI** (Julius), born in Bologna, 1663; learned drawing and painting from Carlo Cignani; he had a good knowledge of design, and of the paintings of other masters, and was often employed in restoring such as were injured by age, or spoiled by any other accident, to their original state and freshness.

**VALERIANO** (Padre Guiseppe), born at Aguilá, and flourished at Rome during the pontificate of Clement VIII.; imitated the style of Sebastian del Piombo, but is more gloomy in his colouring; such are his two pictures representing the Transfiguration, and the Descent of the Holy Ghost; he also painted several pictures of the life of the Virgin, of which the Annunciation is considered his best performance.

**VALESIO** or **VALEGIUS** (Francesco), is mentioned by Florent de Comte as a painter, but we have no description of his works.

**VALESIO** (Giovanni Luigi), born at Bologna, was brought up in the school of Lodovico Caracci, and painted some pictures for the churches at Bologna, amongst which, the most admired are the Scourging of Christ; the Annunciation; and St. Roche curing the persons afflicted with the Plague.

**VALK** (Peter), born in Friesland, 1584; formed his style by studying the works of Abraham Bloemart; afterwards visited Italy, and passed some years at Rome, and on his return to Holland distinguished himself as an historical painter, and also excelled in portraits and landscapes: died 1641.

**VALKAERT** (Waernaert Vanden), born at Amsterdam, 1575; studied under H. Goltzius, in whose style he

painted history and portraits with considerable reputation : died 1625.

VALKENBERG (Theodore), born at Amsterdam, 1675 ; studied first under Cuilenberg, then under Michael Van Muschen, and lastly under John Weeninx, from whose instructions he arrived at an unusual excellence in painting animals, huntings, and especially dead game, in which he particularly excelled ; he also painted portraits with success : died 1721.

VALKENBERG (Henry), a painter of Augusta ; studied at Venice in the school of Aliense, from whence he sent to his own country several of the paintings of his master, which were sold at great prices, and at whose death he inherited many of his designs which were copious in the invention ; on returning to his own country, he obtained a great reputation : he flourished about the year 1628. *Ridolfi*, par. 2. p. 226.

VALKENBURG (Luke de), born at Malines, 1530 ; painted landscapes with figures ; also portraits of a small size : died 1582.

VALKENBURG (Martin de), brother of Luke, born at Malines, 1530 ; painted landscapes with figures, in a pleasing style, principally scenes round Aix-la-Chapelle and Liege, and along the Meuse : died 1574.

VALKENBURGH (—), born at Nuremberg, 1555 ; travelled to Venice when young, and studied the works of Titian and P. Veronese, and returned to Germany with an agreeable and harmonious style of colouring ; he occasionally painted historical subjects, but was more successful in representing views of public places, with markets, fairs, and festivals, in which he usually introduced a great number of figures, designed with tolerable correctness, and well coloured ; his works are little known, except in Germany, where they are held in considerable estimation : died 1623.

VALLADOLID (Don Antonio Pereda

de), born at Madrid, 1599 ; studied under his father, Antonio Pereda, and was much employed for the churches and convents in Valladolid : died 1669.

VALLE (Martin de), a priest of Forli ; studied painting in the school of Carlo Cignani. See *la Vita del Carlo Cignani*, p. 61.

VALLE (John da), a painter of illuminations, is mentioned by *Lomazzo*, in his *Trattato della Pittura*, p. 688.

VALPUESTA (Pedro), born in Old Castile, 1614, was a disciple of Eugenio Caxes, and the most successful imitator of his style ; his principal works are in the churches and convents at Madrid, of which the most remarkable are a series of pictures of the Life of the Virgin ; the Holy Family ; with St. Joachim and St. Anne ; and six pictures representing the Life of St. Clara : died 1668.

VANAKEN (Joseph), lived in the reign of George II. and painted portraits in almost every body's style ; he excelled in satins, laces, embroidery, &c. and was frequently employed to paint the dresses and draperies for other artists : died 1749. There was another of the same name, who painted small figures, landscapes, and conversations, a nephew of the former. *Walpole*, vol. 4. p. 136.

VAN BALEN—See BALEN.

VANBUCHT, a Flemish painter, and scholar of Peter Snyders, was a great imitator of nature, and like his master painted all sorts of animals ; although he gained a great deal by his works, he lived so extravagantly that he died miserably in the Hotel de Dieu in Paris. *Filibien*, par. 4. p. 278.

VANDEBANK or VANDERBANCK, a Dutchman, worked in London, where a great number of his portraits were engraved by Faber ; among others, that of the landscape painter, George Lambert.

VANDERBURGH (Adrian), born at Dort, 1693 ; studied under Arnold



Houbraken, and imitated the works of Mieris and Metzu; he painted with considerable success small portraits, domestic subjects, and conversations, agreeably coloured, and finished in a neat polished manner, though very inferior to the models he had selected; they are, however, to be found in the best collections in Holland, and are held in considerable estimation. Two of his pictures are particularly mentioned; one, the representation of a Fishmonger's Shop, in which a man is toying with a young woman; the other is a Drunken Female, well finished, but indelicately handled: died 1733.

VANDERGUCHT (Benjamin); studied painting at the school in St. Martin's Lane, and became distinguished as a portrait painter; he painted among others, Woodward the Comedian, and Garrick, as Steward of the Stratford Jubilee: died 1794.

VANDERMINE or VANDERMYNE (Franck), born in Holland, practised portrait painting in London and the country, and obtained considerable celebrity; his wife also practised flower and fruit painting, and was an exhibitor at the Royal Academy in 1762: he died in 1783. There were two other painters of that name, who worked for the shops.

VANDERVENNE (Adrian), born at Delft, 1589; studied first under Simon de Valck, and afterwards under Jerome Van Diest of Leyden, and was fond of painting low mirth, chiefly boors merry-making, dancing, drinking, &c., and though with little variation as to dress, features, or forms, sometimes with a pleasing effect, though not very excellent in colouring, the yellow and brown being too predominant; his best pictures were those which he painted in black and white only; he also painted some hunting-pieces for the King of Denmark and the Prince of Orange: died 1646.

VANDI (Santi), a Bolognese painter, was a scholar of Cignani, but devoted

himself to painting of small portraits, and was continually employed by cavaliers and ladies. There is an account of him in the *Vita del Cignani*.

VAN DIEST—See DIEST.

VANDYCK (Sir Anthony), born at Antwerp, 1599; was the son of a painter on glass, from whom he received his first instruction, and afterwards under Henry Van Balen, and then became a disciple of Rubens, and was employed by him to forward several of his pictures to a point that required little more than the finishing touches of the master. An accident having occurred to one of Rubens's pictures during his absence, by which the face of the Virgin and the arm of Mary Magdalen had become effaced, Vandyck undertook to restore it, and succeeded so well that Rubens did not at first discover the alteration. In the National Gallery are three of Vandyck's pictures, one a portrait of Rubens; another a portrait of Govertius, and the third, an historical picture of the Expulsion of Theodosius from the Church of Milan, by St. Ambrose. Previous to his visiting Italy, Vandyck presented Rubens with two historical pictures, and a portrait of Rubens's second wife, Helen Forman; and on reaching Venice, studied the works of Titian, whose tints he imbibed so deeply that he is generally allowed to approach nearer to the delicacy and purity of his carnations than Rubens himself; he afterwards visited Genoa, where he painted the pictures of many of the principal nobility, as well as several pictures for the churches and private collections; he then went to Rome, where he painted the portrait of Cardinal Bentivoglio, now in the Gallery of the Louvre; also painted some historical pictures for the Cardinal, and several portraits of the most distinguished personages; he next visited Palermo, where he painted the portrait of Philibert, Prince of Savoy, the Viceroy of Sicily; he soon after returned to Antwerp, and painted his

celebrated picture of St. Augustine in ecstasy, supported by angels, with other saints, now in the Gallery of the Louvre. One of the most admired of his performances is a picture for a church at Mechlin, representing Christ crucified between two Thieves, with Mary Magdalen and St. John; in the effort which the thieves make to detach themselves from the Christ, he has successfully encountered the greatest difficulties of the art, and the look of grief and resignation in the Virgin is above all praise; that picture is also in the Gallery of the Louvre, with another of his fine works, representing a Pieta, or the Dead Christ in the lap of the Virgin, with St. John and two Angels; in this performance, Vandyck appears to have had in mind the famous Dead Christ with the two Marys, by Annibale Caracci, to which the exquisite expression in the head of the Virgin is hardly inferior; being commanded to paint a picture for the collegiate church at Courtray, Vandyck chose for his subject the Raising of the Cross, and bestowed all his art to render the work perfect, and to surpass all he hitherto had produced, which being put up in the church, the monks declared it to be detestable, and the author a mere dauber. Disgusted with the treatment he had received from them, Vandyck accepted an invitation from Frederick, Prince of Orange, and visited the Hague, where he painted his portrait, and those of his family, the principal personages of his court, and the foreign ambassadors; he visited London in 1629, and painted a portrait of Sir Kenelm Digby, which being shewn to the King, he expressed a desire that Vandyck, who had returned to Antwerp, should be invited to return to London; he came back, and was presented by Sir Kenelm Digby to the King, who bespoke several pictures of the Queen, his children, and courtiers, and he now became the most popular artist of his time, and was overwhelmed with business. If we cannot place Vandyck on a footing with Ru-

bens as an historical painter, it will be allowed that he surpassed him in the correctness of his design, the delicate expression of his heads, the purity and truth of his colouring, and in the tender melting of his tones. In portraiture, Titian only retains the superiority in the heads of his portraits, and in the hands and accessories was inferior to Vandyck, whose attitudes are easy and natural, and heads full of life and expression, without any thing of coldness and insipidity so frequently found in the productions of the portrait painter; independent of the many admirable pictures he painted of the King and the Royal Family, there are in England many fine portraits of distinguished persons, which are among the principal ornaments of the mansions of the nobility; he also painted the series of portraits of the eminent artists of his time for the Florentine Gallery, which have perhaps never been equalled for the admirable variety of attitudes and the characteristic expression in the airs of the heads: died 1641.

VANDYCK (Philip), born at Amsterdam, 1680; studied under Arnold Boonen, and painted small portraits in the style of his master, but superior; he also painted history and similar subjects to those of Mieris and Metz, such as conversations, ladies at their toilet, and gallant assemblies, very ingeniously composed, and painted with neatness and delicacy, but not equal to those of the masters he imitated. At the Hague he painted pictures for the families of Wassemaer, Fagel and Schuylenberg, also for William Prince of Hesse, also the portraits of the Stadtholder and those of his family, as well as several portraits for the cabinet of that prince; two of his pictures are in the Louvre, they represent a young lady at her toilet, and a lady playing on her guitar: died 1752.

VANDYCK (Daniel), a French painter of portraits, history, and architecture in oil and in fresco; was Prefect of the Gallery and of the

Buildings of his Serene Highness the Duke of Mantua. *Borghini*, p. 535.

VANGHELIS (Nicholas), born in Paris, 1674; died 1737; visited Rome, and became a reputable painter of history, but we have no further description of his works.

VANLOO (James), born at Sluys, in Holland, 1614; learnt the rudiments of design from his father, an obscure artist, then went to Amsterdam and was placed under a master not named, and became a reputable painter of history and portraits; he established himself at Paris, and was much employed in the latter; he painted a portrait of Michael Corneille, the Elder, for the Academy. Of his historical pictures, the Bath of Diana, and Diana discovering the pregnancy of Calisto, are considered his best productions; he was a correct designer of the naked, and an agreeable colourist: died 1670. He had a son, Louis, who became a good painter of history and portraits, but of whom we have no further account.

VANLOO (John Baptist), grandson of James, born at Aix, in Provence, 1684; his father, a portrait painter of some eminence, taught him the elements of design, and caused him to copy the finest compositions of the great masters; he painted some pictures for the churches, &c. at Toulon, and acquired considerable reputation; he afterwards visited Rome, received some lessons from Benedetto Luti, and studied the best masters; at Rome, he also painted some pictures for the churches, &c., of which, one of the most esteemed is, the Scourging of Christ; he was invited to the Court of Turin, where he painted the portrait of the Duke of Savoy and several of the principal nobility; on visiting Paris he became a member of the Academy there, and painted for his reception picture, Diana and Endymion, and also painted a picture of the Entry of Christ into Jerusalem, and St. Peter delivered from Prison, for two of the churches there; in

1737, he came to England, and painted several portraits, amongst others, Colley Cibber and Owen Mac Swinney, the actor, whose long silver hairs were extraordinarily picturesque, and contributed to increase his reputation; his likenesses were very striking, heads coloured with force, draperies and other accessories usually painted by Van Aken, Eccardt, or Root, the two latter scholars of Vanloo: died 1746.

VANLOO (Charles Andrew), called Carlo, younger brother of John Baptist, born at Nice, 1705; was instructed in the rudiments of design by his brother, studied some time under Benedetto Luti, then went to Paris and gained the first prize for historical painting, and was employed with his brother to repair some paintings by Primaticcio in the Gallery of Fontainebleau; he painted for the King of Sardinia, amongst other works, a series of subjects from Tasso; he returned to France, entered the Academy, and painted for his reception picture, Apollo and Marsyas: one of his most esteemed productions, the Marriage of the Virgin, is in the Louvre. His style was simple and correct, partaking more of the Italian school than of the modern French school, and he sometimes imitated the touch and colouring of Guido: died 1765.

VANLOO (Louis Michael), son of John Baptist, born at Toulon, 1707; studied under his father, and afterwards at Paris, and acquired considerable reputation as an historical painter, but was more distinguished for his excellence in portraiture; he was a member of the Academy at Paris, his reception picture, Apollo and Daphne; he was invited to Spain by Philip V. and appointed his principal painter: died 1771.

VAN MANDER (Charles), born near Courtray, in the Low Countries, 1548; studied first under Lucas de Heere, and afterwards under Peter Vlerick, an historical painter of some eminence; at Courtray, he acquired considerable

reputation by some pictures he painted for the churches in Flanders; he then visited Italy and employed himself in designing the remains of antiquity, the temples, baths, theatres, sepulchral monuments, and in studying the works of the best masters. He painted equally well in oil and in fresco, and for the town of Terni, in the Roman States, painted one of his most esteemed productions, the Martyrdom of St. Bartholomew: on his return home, one of his earliest productions was a picture of Adam and Eve in Paradise, the figures finely designed and well coloured; this was followed by the Deluge, in which the horror of the scene and the varied expressions of terror and despair were depicted in the most striking and pathetic manner; he afterwards went to Holland, where his principal works were St. John preaching in the Wilderness; the Adoration of the Magi; and Christ bearing his Cross: and was also known as a writer; (see his *Lives of Painters of Antiquity*, and those of Italian and Flemish schools, from 1366 to 1604): died 1606.

VANNI (Francesco Cavaliere), born at Sienna, 1563; was taught the rudiments of design by his father, an artist of little celebrity, then became a scholar of Arcangiolo Salimbeni, and afterwards of Giovanni de Vecchi, under whom he designed from the antique, studied the works of the best masters, and imitated with success the style of Baroccio; he afterwards visited the different cities of Lombardy, and at Parma copied the works of Correggio and Parmegiano; he was invited to Rome, where he painted his celebrated picture of Simon the Magician, which is designed and coloured in the style of Baroccio; he painted several other pictures for the churches, &c. there, of which the most considerable are, St. Michael vanquishing the Rebel Angels, a Pieta, and the Assumption, but his best performances are at Sienna, Pisa, and Pistoia, in some of which he approaches nearer to the graceful style of Baroccio than even

the disciples of that master, the principal of which are, a Flight into Egypt, the Crucifixion, and the Adoration of the Magi. In design, he is usually more correct than Baroccio, particularly in the hands, and his touch is more animated and facile; his compositions, which are seldom abundant, characterised with judgment and propriety, the airs of his heads dignified and expressive, and his colouring tender and harmonious: died 1610.

VANNI (Raffaello), son of Francesco, born at Sienna, 1596; studied first under his father and afterwards at Rome under Antonio Caracci, but attached himself to the works of Pietro da Cortona, whose splendid style he has imitated in the greater part of his works, of which his picture of the Birth of the Virgin gives evident proof; he was a bold and correct designer, and possessing a judicious knowledge of the *chiaro-oscuro*: died about 1665.

VANNI (Giovanni Battista), according to Baldinucci, was born at Florence, 1599; other authors say, Pisa; he was a disciple of Cristoforo Allori, and painted history with some reputation; his most considerable work is a picture of St. Lorenzo, in the church of St. Simon at Florence.

VANNINI (Ottavio), born at Florence, 1588; was first a disciple of Giovanni Battista Mercati, then of Anastasio Fontebonni, and afterwards of Domenico da Passignano, whom he assisted in many of his principal works; he also studied the designs of Raffaello and Buonarroti, but in the pictures he painted from his own designs is on the whole feeble and ineffective: died 1643.

VANNUCHI—See SARTO.

VANNUCCI—See PERUGINO.

VANSOMER (Paul), born at Antwerp about 1576, with his brother Bernard, practised portrait painting at Amsterdam with great success, and soon after visited England about 1606, where he painted the portrait of the

Lord Chamberlain, William Earl of Pembroke, in St. James's Palace, equal to any production of the time ; also painted two pictures of James I., one of which is engraved by Vertue, his Queen, Anne of Denmark, and several of the nobility ; there is a whole length portrait at Chatsworth of the first Earl of Devonshire, said to be by him, and not inferior to Vandyck ; his portraits are mostly signed and dated : died 1621.

VANSONS (George), of Antwerp, painted fruit and flowers very like nature ; his portrait was engraved by Conrad Ganvers : he flourished about the year 1622.

VANUDEN (Lucas), born at Antwerp, 1595 ; was taught the rudiments of design by his father, an artist of little reputation, and having a decided preference for landscape painting, he studied nature, passed his leisure hours in the fields and forests, and designed with fidelity every object that appeared to him picturesque or remarkable, and was particularly attentive to the changes in the atmosphere from sunrise to sunset ; he represented these changes with uncommon truth and precision. Rubens frequently employed Vanuden to paint the landscapes in the backgrounds of his historical pictures, and occasionally embellished the landscapes of Vanuden with exquisite figures ; some of his small landscapes, which are considered his best works, are only distinguishable from those of Rubens by a less daring execution ; his pictures represent views in Flanders, and are sometimes decorated with figures by D. Teniers, by which their value is considerably enhanced : died 1660.

VANUDEN (James), brother and scholar of Lucas ; painted landscapes in the same style but very inferior, though some of his paintings are taken for early productions of his brother.

VANVITELLI or VANVITEL (Gaspar), called Dagli Occhiali, born at Utrecht, 1647 ; he excelled in paint-

ing architectural perspective subjects, and represented views of Rome and of different cities and sea-ports in Italy, with a precision approaching to those of Venice by Canaletti ; his delineation of the building, and other objects, is exact, his tints natural and agreeable, but in the spirit and animation of his touch, and in lustre and brilliancy of colouring, he is very inferior ; his works more resemble the German than the Italian school : died 1736.

VAPRIO (Constantine), a Milanese painter, mentioned by *Lomazzo* in his *Trattato di Pitture*, p. 98.

VARCO (Alonzo de)—See BARCO (Alonzo del).

VARELA (Francesco), born at Seville, 1606 ; was a scholar of Pablos de la Roelas, and painted history with considerable reputation ; his picture of the Martyrdom of San Vicente, and an altar-piece representing St. Michael, are amongst his most considerable works, and several of his pictures are in the private collections at Seville : died 1656.

VARGAS (Luis de), born at Seville, 1528 ; was one of the most eminent of the Spanish painters of the sixteenth century ; he learnt the elements of the art in his native city, then visited Rome and studied the works of Pierino del Vaga chiefly ; he returned to Seville, but finding himself unable to compete with Pedro Campagna, revisited Rome and studied the works of Raffaele and Michael Angelo, and on again arriving at Seville, gave an extraordinary proof of ability in two pictures he painted for the cathedral, representing Christ bearing his Cross ; and Adam and Eve, the latter of which gained him great reputation : he executed several works for the churches in Seville, both in oil and fresco, of which a picture of the Virgin holding a Rosary, in the convent of St. Pablo, is most esteemed. He was not less distinguished as a portrait painter, and some of his productions in that branch have been

compared by his Spanish biographers to the works of Raffaello, particularly that of Donna Juana Cortez, Duchess of Alcala: died 1590.

VARGAS (Andrew de), a native of the city of Crema, in Italy; went to Madrid to learn painting, under the instructions and example of Francis Camillo, and was so ardent in the pursuit that in a short time he equalled his master, which so excited his jealousy and ill-humour, that he obliged him to return into his own country, where he painted a great number of works both in oil and in fresco. He died at the age of 60, in 1674. *Palumino*, tom. 2. p. 381.

VARINO (Quintino), a painter of great merit in Paris; it was he that persuaded and animated Nicholas Poussin to the study of painting, assuring him of success, which followed as he had predicted. *Bellori*, p. 408.

VARNERTAM (Francis), a painter of Hamburgh, and a scholar of Theodore Vansosten, applied himself to portraits, and painted flowers and fruit, with ornaments of beautiful glasses and bottles. In Rome, his works were purchased by the highest personages; he also painted with equal success animals living or dead. Being called to Vienna, he served the Emperor Leopold with satisfaction and applause; his works were ordered from Paris, London, and other principal cities: he died in Vienna in the year 1724, at the age of 66. *Pascoli*, tom. 1. p. 368.

VAROTARI (Dario), born at Verona, 1539; was a scholar of Paolo Veronese, whose principles he did not entirely follow, but endeavoured to imitate the style of Titian, particularly in the airs of his heads. Several of his pictures are in the churches at Venice and at Padua: died 1596.

VAROTARI (Alessandro), called Il Padouanino, son of Dario, was born at Padua, 1590; he derived his principal improvement from studying the fresco works of Titian, his copies of

which excited universal surprise, and he at length entered so entirely into his manner, that he was considered one of the most successful followers of his style, and had his design been equal to his colouring, few painters of the Venetian school would have surpassed him. He generally introduced subjects which admitted of the introduction of the naked, in which he was as successful in the beauty and tenderness of his carnations, as deficient in the correctness of his drawing. His most considerable works at Venice are the Marriage of Cana; four pictures representing subjects from the Life of St. Dominic; and the Miracle of the Virgin. In the Pembroke Collection is a picture by him of Herodias dancing before Herod: died 1650.

VAROTARI (Chiara), daughter of Dario, flourished at Venice about 1648; she was instructed in the rudiments of design by her father, and became an eminent paintress of portraits: in the Florentine Gallery is the portrait of Chiara, painted by herself: died 1639.

VASARI (Giorgio), born at Arezzo, 1512; he studied design under Guglielmo da Marsiglia, commonly called Il Prete Gallo, a painter on glass; afterwards at Rome, under M. A. Buonarrotti and Andrea del Sarto: he designed from the antique marbles, the works of Michael Angelo, and the frescoes of Raffaello, and formed to himself a style in which he discovers his predilection for M. A. Buonarrotti; he painted by direction of Cardinal Farnese, a series of frescoes representing the principal actions of Pope Paul III. and in the church of S. Giovanni Decollato an altar-piece in oil, representing the martyrdom of that saint, which is considered one of his principal works. For some churches at Bologna he painted the Feast of Ahasuerus and the Adoration of the Magi, two of his most remarkable productions; he visited Florence, and painted in one of the apartments at the Palazzo Vecchio, Clement VII.

crowning the Emperor Charles V., and in other compartments the principal actions and victories of that monarch: he was an able designer, and a competent master of the ornamental style, but he occasionally fell into negligence and manner, and was at all times languid and cold in his colouring: died 1576.

VASCONIO (Joseph), a Roman painter in oil and in fresco, exhibited great skill in painting, both at home and in other countries; his name is written in the catalogue of Roman painters in the year 1657.

VASQUEZ (—), generally called in Portugal the Great Vasquez, on account of the excellence of his paintings, which are dispersed all over the kingdom, and in all the royal palaces, monasteries and churches, which are by orders of the king adorned with some of his fine works. From his manner it may be supposed that he had studied in the school of Perugino, he has so exactly designed in the style of that master: he embellished his pictures with scenery from nature, and he always chose sacred subjects to work upon; eight pieces of singular beauty in the possession of the Marquis di Valenza, representing the life of the Virgin Mary are by him. He acquired by purchase certain mills, which are to this day called the Painter's Mills: he died about the year 1480.

VASQUEZ (Alonso), born at Ronda, 1589; was educated at Seville under Luis de Vargas, and painted history with considerable reputation; correctly designed, with freedom of touch and displaying an intimate acquaintance with anatomy: died 1650.

VASSALIO (Antonio Maria), born at Genoa, flourished about 1570; he was a scholar of Vincent Malo of Cambray, who had studied under Rubens; and excelled in painting landscapes, animals, fruit and flowers, &c.; his pictures are admirably coloured, and touched with great free-

dom and spirit; he also painted historical pictures, in which he gave proof of considerable ability: died young.

VASSELLO (Alexander), a scholar of Giacinto Brandi; painted from the designs of his master, a God the Father in the ceiling of the nave of the church of St. John della Malva in Rome, and also the altar-piece of the great altar in the same church: he flourished about 1680. *Titi*, p. 29.

VASSILACCHI (Antonio), called L'Aliense, born in the island of Milo in the Archipelago, 1556; went to Venice and studied under Paolo Veronese; one of his earliest works was a picture of St. Sebastian with a glory of angels, and on its being asserted that it was from a design by Paolo, he determined upon abandoning his style, and applied himself to a study of the works of Titian, and soon approached the boldness and energy of style discernible in the best works of that master; such are his pictures of Abraham sacrificing Isaac; Cain slaying Abel; and the Brazen Serpent, in one of the churches at Venice; he possessed a fertile and inventive genius, an excellent tone of colouring, and an unusual facility of execution: died 1629.

VECCHI (Giovanni de), born at Borgo S. Sepolcro, 1536; studied at Rome, first under Raffaele della Colle and afterwards under Taddeo Zuccaro; he painted history, amongst which the following are most worthy of notice; the Martyrdom of St. Lawrence; the Four Doctors of the Church, in fresco; and several pictures of the Life of St. Jerome: died 1614.

VECCHIA (Pietro), born at Venice, 1605; studied under A. Varotari, called Padouanino, but applied himself to an imitation of the works of Giorgione and Il Pordenone, and succeeded so well that some of his pictures are taken for the works of those masters; his talent of imitating the old masters induced the Doge and Senate of Venice

to employ him to copy in oil the historical works in Mosaic in the Church of St. Mark ; he also painted two altar-pieces of his own composition for that church, representing the Crucifixion, and Christ driving the Money-changers out of the Temple : but his powers were better adapted to familiar and fancy subjects, than to the dignity of history, and his best pictures represent banditti, soldiers, and corps de gardes, which he painted with great vigour and effect. His colouring is warm and tender, and he was well versed in the principles of the *chiaro-oscuro* : died 1678.

VECELLI (Tiziano)—See TITIAN.

VECELLI (Francesco), brother of Tiziano, born at Cadore in the Friuli, 1483 ; was instructed by his brother, and painted some pictures for the churches and public edifices at Venice, which possessed sufficient merit to rouse the jealousy of Titian, particularly a picture of the Transfiguration, in the church of S. Salvatore, and in his portraits ; he was persuaded by his brother to devote his pencil to the adorning of cabinets, some of which are taken for the works of Titian, and sold for large sums. But his most celebrated performance, and which has frequently been taken for a work of Titian, is the Nativity, in the church of S. Guiseppe at Belluno : by persuasion of Titian he abandoned painting in 1531.

VECELLI (Orazio), son and disciple of Titian, born in Venice, 1540, was chiefly distinguished as a painter of portraits, some of which were deemed little inferior to those of his father : he occasionally painted historical subjects, one of which, representing a battle, was ascribed to the father : died 1576.

VECELLI (Marco), called Marco di Tiziano, born at Venice, 1545 ; was the nephew and favourite disciple of Titian, whom he accompanied to Rome, and approached nearer to his style, both in composition and colour, than

any of his relatives. He painted several considerable works for the public edifices ; amongst others an allegorical subject on the Peace of Italy, and the Doge Leonardo Donato kneeling before the Virgin and Infant Christ ; also a picture of Christ fulminating the World, and the Virgin and several saints interceding : died 1611.

VECELLI (Tiziano), called Tizianello, son of Marco ; acquired some reputation by the pictures he painted for the public edifices at Venice, but which had been established by the great founder of the Venetian school. He afterwards gave way to negligence and manner, which is evident in all his works ; his best productions are his portraits, which possess the merit of resemblance and a natural tone of colour : died about 1640.

VECELLI (Cesare), younger brother of Titian ; lived about 1590, and is less known as a painter than as an engraver.

VECA (James la), born at Dort, 1625 ; was educated in the school of Rembrandt, whose excellent manner of colouring and admirable conduct of the *chiaro-oscuro* he successfully imitated ; but afterwards he abandoned those principles, and adopted the flimsy and feeble manner of John de Baan : he painted history and portraits, but chiefly the latter.

VEEN (Martin Van)—See HEMSKIRK.

VEEN (Otho and Gibert Van) — See VENIUS.

VEKEN (Vander), a Flemish painter upon glass ; in the church of St. James at Antwerp in the chapel of the Holy Sacrament, is a painting on glass by him, representing Rodolph of Hapsburg in adoration before the holy sacrament. The design is by Henry Van Balen.

VELA (Cristoval), a Spaniard, born at Jaen, 1598 ; was first a scholar of Pablo de Cespedes, and afterwards of Vincenzio Carducci ; chiefly resided



at Cordova, where, and in the cloister of the convent of San Augustin, is a series of the Prophets, correctly designed, but languid and weak in the colouring. He painted history with some reputation : died 1658.

VELASCO (Don Antonio Palomino), was born at Valentia ; studied under Don Juan de Valdes Leal, and painted several pictures for the churches and convents of Valencia, Salamanca, and Granada ; feeble in composition, and too mannered in his style ; but he is better known as a writer on art than as a painter : lived about 1700.

VELASQUEZ (De Silva Don Diego), the most distinguished painter of the Spanish school, was born at Seville, 1594 ; he studied first under Herrera, and afterwards under Pacheco. His early pictures were drawn from nature, from peasants and ordinary people, in peculiar habits and occupations, as they struck his fancy in the streets ; of which one of the most celebrated is called the Old Water-Carrier of Seville : he is pourtrayed in a tattered garment, his naked body visible through the rents in various places, he is giving water to a boy to drink out of his barrel, and exhibits a wonderful character of nature and expression, with an universal degree of science in muscular anatomy ; now in the palace of Madrid. After painting these subjects for some years, he was attracted by seeing some works of Guido, Caravaggio, and others, to a more elevated idea of his art, and he now turned his attention to history and portrait, but chiefly formed his style from those of Luis Tristan. He soon after left Seville and went to Madrid, where he was introduced to the king, Philip IV., whose portrait he painted on a large scale, drawn in armour, mounted on a magnificent steed, and with a background of beautiful scenery, which was applauded to the skies ; and so complete was his triumph, that the King declared that in future the royal person should be painted by no pencil

but his. He was next employed to paint the infants Don Carlos and Don Fernando, and the portrait of the minister, the Conde de Olivarez, mounted, like his royal master, on a noble courser, richly caparisoned. His first historical performance was a superb composition of the Expulsion of the Moors from Spain by Philip III. : the king is placed in the centre, armed, and in the act of commanding a party of soldiers who are escorting a group of Moors, of different ages and sexes, to an embarkation which awaits them at one extremity, and on the other side is personified the kingdom of Spain, as a majestic matron in armour, with part of a stately edifice, with a Latin inscription thereon. He visited Venice, where the works of Titian and Tintoretto engrossed his attention, particularly the Crucifixion and the Resurrection by the latter. From thence he went to Rome, and studied the works of M. A. Buonarrotti and Raffaele ; and whilst there he painted his celebrated History of Jacob, where his sons present him with the bloody garment of Joseph, one of his most capital performances ; also his fine picture of the discovery of the infidelity of Venus, as related by Apollo to Vulcan whilst at his forge, attended by his Cyclops, in which his skill as a painter is displayed to its fullest extent : the light and shadow from the reflection of the forge, and the sparks which fly from their hammers, produce a surprising effect, and the athletic forms and dusky hues of the Cyclops are artfully contrasted with the beautiful proportions and fine tints in the figure of Apollo ; the character of Vulcan is finely conceived, and the composition is arranged with infinite judgment. On his return to Spain he passed through Naples, where he painted the portrait of Donna Maria of Austria, consort of Ferdinand III. Arrived at Madrid, he painted his celebrated picture of our Saviour on the Cross, which single figure is enough to immortalize the fame of Valesquez : it

is designed with great simplicity and nature, but with an expression in the features, an affecting air in the reclining of the head, and an harmonious tone of colouring, at once so tender and of such effect that nothing can exceed it. About this time he painted his famous picture representing the celebrated General Pescara receiving the Keys of a Flemish citadel from the Governor of the place: the group of generals, soldiers, citizens, horses, &c. and the striking effect of the town and landscape in the background, have established the fame of this picture as one of the finest productions of the master. He afterwards painted the portrait of Pope Innocent X. and several of the cardinals and nobility of Rome, and after an absence of nearly three years he returned to Spain, where he died in 1660.

VELDE (Esaias Vander), born at Leyden, about 1590; was instructed in the art by an obscure painter named Peter Denyn. He painted landscapes, with figures and cattle, but particularly excelled in battles and skirmishes of cavalry, plundering of villages, marchings, attacks of banditti, &c. ingeniously composed and touched with a light and spirited pencil. He introduced the figures in the pictures of several of his contemporaries: died 1648.

VELDE (John Vander), younger brother of Esaias, born at Leyden, about 1595; he painted landscapes and merry-makings, but was chiefly distinguished as an engraver.

VELDE (William), the Elder, born at Leyden, 1610; instructor unknown, he acquired considerable reputation as a painter of marine subjects, which he usually represented in black and white, in imitation of drawings in Indian ink, on a ground so prepared as to give it the appearance of paper. He was present in many sea fights for the purpose of designing their different manœuvres, and is said to have been a spectator of that between the Duke of York and the Dutch Admiral

Opdam, and the more memorable one, the following year, between the English fleet and Admiral de Ruyter. He was invited to England by Charles II. and was made king's painter, and continued in that capacity with James II. until his death, in 1693.

VELDE (William Vander), the Younger, son of the above, born at Amsterdam, 1633; studied under Simon de Vlieger, an eminent painter of sea-pieces, whom he not only surpassed, but also all his contemporaries, and arrived at a perfection that is universally admitted to be unrivalled. He came to England, and had apartments assigned to him at Greenwich, and was made king's painter, and was also employed by the nobility, for whom he painted an infinite number of sea-pieces, calms and storms, which are still the ornament of the principal collections. His vessels are most correctly designed, the cordage and rigging finished with a delicacy, and at the same time with a freedom that is without parallel, and his small figures touched with a spirit that is inimitable. In his calms the sky is brilliant and sunny, and every object is reflected with a luminous transparency in the glassy smoothness of the water; in his squalls or fresh breezes, the swell and curl of the waves is delineated with the utmost truth and fidelity, but in his storms and hurricanes the tremendous conflict of the elements and the horrors of shipwreck are represented with an awful solemnity. His best pictures are undoubtedly in England; in the royal collections and in the cabinets of the nobility and gentry, particularly a calm, in the possession of Thomas Cobb, Esq.; and a large picture of the blowing up of a man-of-war by the explosion of a fire-ship, in that of Lord Kingsland: died 1707.

VELDE (Adrian Vander), born at Amsterdam, 1639; studied under John Wynants, one of the ablest landscape painters of the time, and adopted the same system of study, passing the

whole day in the fields designing every thing that was essential to his pursuit. He did not, however, confine himself to landscape and animals, but drew from the model, and became a correct designer of the human figure, a branch in which Wynants himself was deficient, some of whose finest pictures are decorated with figures by Adrian Vander Velde, which adds greatly to their value; in like manner he embellished the pictures of Vander Heyden, Hackaert, Ruysdael, Hobbema, Moucheron, and others. He also painted an altar-piece for the Roman Catholic church at Amsterdam, with figures half life size, representing the Taking down from the Cross, which was not less admired for the correctness of the design than for the beauty of the colouring; also several historical subjects taken from the life of Christ. The colouring of his trees, his herbage and plants, is fresh and juicy, and touched with much spirit and delicacy; his skies are brilliant and clear, and his pictures exhibit a sparkling glow of sunshine almost peculiar to himself. His animals, particularly his cows, sheep, and goats, are designed with a correctness and perfection that has never been surpassed. His pictures are held in the highest estimation, and are somewhat scarce: died 1672.

**VELDMAN** (Wybrand), born at Groningen, a pupil of Peter Camper. His taste was for small figures, but he was more esteemed as a painter of portraits of various sizes: he died at Groningen in 1800, aged 58.

**VELI** (Benedetto), born at Florence. He painted history with some reputation. A large picture by him at Pistoia, representing the Ascension, is favourably spoken of by Lanzi. He lived about the middle of the 17th century.

**VENANZI** (Francesco), is said to have been a native of Pesaro, and to have flourished about 1670; studied first under Guido, and afterwards under Simone Cantarini, but adopted the

more vigorous and effective manner of Guercino and the Gennari. In the church of St. Gervas at Bologna is a fine picture by him representing the Descent of the Holy Ghost; and two subjects at Pesaro, from the Life of St. Antonio; which are considered his best works.

**VENENTI** (Giulio Cesare), a Bolognese gentleman, born about 1609; studied under Guido with the zeal of a professor; but of his works we have no account.

**VENEZIANO** (Sebastiano) — See **PIOMBO**.

**VENEZIANO** (Carlo)—See **SARACINO**.

**VENEZIANO** (Antonio), born in 1510; it is disputed whether this artist was born at Venice and studied at Florence, under Agnolo Gaddi, or born at Florence and studied at Venice—upon equally good authority. His principal works are, however, at Pisa and Florence; at which latter place is his most celebrated performance, representing the Miracle of the Loaves and Fishes. It is painted in a less dry and formal style than the generality of his contemporaries' works; and he is said to have carried fresco painting to a higher degree of perfection than it had previously attained: died 1584.

**VENEZIANO** (Domenico), born at Venice, 1420; was a disciple of Antonella da Messina, who had learned the secret of oil painting from John Van Eyck, and imparted it to Veneziano, who having formed an intimacy with Andrea de Castagna, and intrusted him with the secret, he was treacherously assassinated in 1476. His principal works are at Florence.

**VENIUS** or **VAN VEEN** (Otho), born at Leyden, 1556; received some lessons in design from Isaac Nicholas, and afterwards studied under Jodocus Van Wingen; then visited Italy, and became a disciple of Federigo Zuccaro, under whom he acquired a correctness of design and a more elevated taste than was possessed by his Flemish contemporaries. At Brussels he

painted the portrait of Alessandro Farnese, Prince of Parma; and executed several other works which established his reputation as the most eminent painter of that time. He established himself at Antwerp, where he embellished the churches and public edifices with several celebrated pictures, and here Rubens became his disciple. Among his principal works in the public edifices in the Low Countries are the Marriage of St. Catherine; the Last Supper; the Resurrection of Lazarus; and the Adoration of the Magi: died 1634.

VENIUS or VAN VEEN (Gertrude), daughter of Otho, born at Brussels, about 1600; was instructed in the art by her father, and excelled in painting portraits; she painted one of Otho Venius, which is engraved.

VENIUS or VAN VEEN (Roche), son of Otho; was a painter of live and dead birds, which he designed correctly, and finished with neatness.

VENNE (John Vander), a Fleming; over the entrance to the church of St. Gery, at Brussels, is a landscape by him, the figures by Baut.

VENNE (Hubert Vander), born at the Hague, was a pupil of his father; a good painter of bas-reliefs, groups of children, vases, and other ornaments.

VENUSTI (Marcello), called Mantouano, born at Mantua, 1515; was the scholar of Pierino Buonacorsi, called del Vaga, but was more indebted for the reputation he acquired to the study of the works of M. A. Buonarrotti; he executed several works from his own compositions, in the churches and public edifices at Rome, amongst which, the Martyrdom of St. Catherine, and St John preaching in the Wilderness, are most deserving of notice; he copied for the Cardinal Alessandro Farnese, Michael Angelo's stupendous picture of the Last Judgment, on a small scale, and in so perfect a manner, that it excited the admiration of Michael

Angelo himself, who engaged him to paint from his own design, an altarpiece representing the Annunciation, and in various other works. In the Palazzo Borghese, is a fine picture by him representing Christ bearing the Cross, from a design by Michael Angelo: died 1576.

VERA CABEZA (Francis de), a native of Arragon, in Spain; his particular line was portrait painting; he was in the service of Don John of Austria, for whom he decorated several rooms: he died in 1700. *Palumino*, p. 462.

VERACINI (Augustin), born in Florence, 1689; inherited from his father, Benedict, his natural love for painting, and learned from the celebrated Sebastian Ricci, the precepts of that art, in which he afterwards made so distinguished a figure. In many of the churches in Florence and in Tuscany, as well as in the houses and villas of the nobility and principal personages, his works both in oil and in fresco, are to be found; also on the ceiling of the church of St John; he was equally celebrated for his skill in restoring the ancient paintings of the great masters by preserving strictly their different manner: he died in 1762.

VERALLI (Philip) of Bologna, a pupil of Albano; his particular line was landscapes, with gales of wind; he also designed with the pen, and painted with freshness, and with a certain gracefulness in every thing. *Malvasia*, par. 4. p. 203.

VERBIUS (Arnold), born in Holland, 1646; was a good painter of history and portraits: he died in Frisia, 1704.

VERBOOM (—), born in Holland, flourished about 1600; painted landscapes in a pleasing style, which deservedly find a place in the best collections there, but are little known in England.

VERBRUGGE (Andrew Gysbert), born at Leyden in 1633; a pupil of Gerard Douw; passed some time in

England, and then settled at Delft ; some say that city contains a great number of portraits and cabinet pictures by this painter, full of merit : he died in his ninety-sixth year, after having finished, in 1729, a portrait well worthy of notice.

VERBRUGGEN (Henry), born at Utrecht, 1588 ; studied under Abraham Bloemart, and afterwards visited Rome, and painted many pictures for the public edifices and private collections, which were admired for the correctness of the design, and boldness of the handling ; he particularly distinguished himself by an altar-piece, painted for one of the churches at Naples, representing the Deposition from the Cross. Rubens, in passing through Holland, was struck with his works, and pronounced him to be one of the ablest artists of his country : died 1640.

VERBRUGGEN (Gaspar Peter), born at Antwerp, 1668 ; was an associate of Matthew Terwesten, and painted the flowers and decorations in ceilings and saloons, Terwesten inserting the figures ; his style more resembles that of Monnoyer than Van Huysum ; his pencil was free, and his colouring possessed more brilliancy than truth or nature ; in the latter part of his life he became negligent, and his productions were very inferior to his early performances : died 1720.

VERBRUGGEN (John), born in Holland ; came to England, and obtained a situation in Woolwich Warren, and painted sea views for amusement : died 1780.

VERBYL (John Govertsy), a Dutch painter, pupil of Walter Crabeth ; painted upon glass, and died at Gouda in 1649.

VERCHIO - See CIVERCHIO.

VERCRUYS—See KRUGER.

VERDIER (Francis), a favourite scholar of Charles le Brun ; shewed such a fine genius for painting, that his master set him upon his very best works, and upon his return from Rome, gave

him his niece in marriage. He was a Professor in the Royal Academy : his principal works were done in the palaces of the king ; he had great facility in designing, in which he followed the manner of his master entirely : he flourished about the year 1690.

VERDIZOTTI (Giovanni Maria), born at Venice, 1525 ; is said to have been a scholar of Titian, in whose style he painted landscapes, generally of a small size, delicately handled, and usually embellished with figures representing some subject of history or the fable : died 1600.

VERDOEL (Adrian), born in Holland, 1620 ; was a scholar of Rembrandt, and painted in his style, but very inferior to him in harmony of colouring, though more correct in design, and his compositions of a more elevated character : died 1681.

VERDURA (John Stephen), a Genoese ; this excellent painter learned the first principles from Dominic Fiaselli, but not meeting with the success at home he had hoped for, he went into Piedmont, where he very dexterously painted a great many pictures ; he returned to his own country a short time before the contagion broke out, in which himself and wife and child died. *Soprani*, p. 252.

VERELST (Simon), born in Antwerp, 1604 ; having distinguished himself as a painter of flowers and fruit, he visited England in the reign of Charles II., and was extensively employed, and obtained high prices ; he sometimes painted portraits, crowded with fruit and flowers, which were exceedingly laboured, and finished with as much delicacy as his flowers : died 1710.

VERELST (Herman), brother of Simon ; was also a painter of fruit and flowers, and sometimes of history : died 1700.

VERELST (Cornelius), son of Herman, born at Vienna, 1667 ; came to England with his father, and met

with success in painting similar subjects.

VERELST (Maria), daughter of Herman, born 1630; excelled in painting portraits of a small size, and occasionally attempted history; her pictures are delicately touched, and neatly finished.

VERENDAEL (N.), born at Antwerp, 1659; master unknown; he acquired considerable celebrity as a painter of flowers and fruit, in which he excelled, and appears to have imitated the delicate finish of Abraham Mignon; every object is faithfully copied from nature, and his insects designed and touched with surprising minuteness and precision. His flower pieces are generally preferred to his fruit, and although little inferior to those of Mignon, are still very unequal to the productions of John Van Huysum and Rachel Ruysch.

VEREYCKE (John), surnamed Little John, born at Bruges in 1510; was a good painter of portraits, and an excellent landscape painter; he had an agreeable and natural style: he died in 1569.

VERGAZON (Henry), a Dutch painter of landscapes and ruins; he resided in England in the reign of William III., and painted portraits of a small size, but was chiefly employed in painting the backgrounds of Sir Godfrey Kneller's pictures.

VERHAECHT (Tobias), born at Antwerp, 1566; instructor unknown; having acquired some reputation as a landscape painter, he went to Italy for improvement, and was employed by the Grand Duke of Tuscany in painting large landscapes and views, and on his return to Flanders was considered one of the ablest landscape painters of his time; his scenery is grand and extensive, and usually embellished with ruins of antiquity; his figures were introduced by other masters, generally by Franck. At Rome he painted several pictures, one of which, an immense composition, representing

the Tower of Babel, was greatly admired; he is said to have been Rubens' first master: died 1631.

VERHAEGHE (Goesin de Gand), copied Gaspar de Crayers' picture of Alexander and Diogenes.

VERHEYDEN (Francis Peter), born at the Hague, 1657; having seen some pictures of wild boars, &c. by Snyders, he adopted the profession, and painted huntings of various animals, ingeniously composed and designed, with a spirit and correctness little inferior to that master; also excelled in painting fowls and dead game, in the style of Hondecooter, in which even the hairs of the animals were conspicuous; his pictures are little known except in Holland, where they are highly esteemed: died 1711.

VERHOEK (Peter Cornelius Dahl), born at Bodegraven, 1642; was a disciple of Abraham Hondius, under whom he became an able designer of animals; he afterwards visited Italy, studied the works of Borgognone, and distinguished himself as a painter of battles, and skirmishes of cavalry: his small figures and horses are correctly drawn, and touched with great spirit and animation; he also painted landscapes in a pleasing style, decorated with figures, in the manner of Callot. At Rome and Naples his works are greatly admired.

VERHOEK (Gysbert or Gilbert), born at Bodegraven, 1644; was the younger brother of, and studied under Peter Cornelius, and afterwards became a scholar of Adam Pynaker, whose style he did not adopt, but painted similar subjects to those of his brother; representing battles, marches of cavalry, and encampments; he excelled in the drawing of horses, in every action or attitude, and the animated touch of his pencil was particularly adapted to those subjects; his works are found in most of the collections in Holland, although but little known in this country: died 1690.

**VERGH** (Francis), born at Frankfort, it is believed in 1689; painted easel pictures, interiors ornamented with figures, also landscapes, skilfully conceived and correct in design, with a bold touch and an agreeable and natural colouring; he loved to represent markets full of people, and sometimes mountebanks surrounded by a great crowd; he also painted horse races; he disposed his pictures with so much skill that they pleased very much by their good arrangement, but in spite of these advantages he led such an irregular life that he died in London, in great distress.

**VERHULST** (Peter), born at Dordrecht; was a pupil of William Dou-dyns, and a painter of flowers, fruit, and insects, after the manner of Otho Marcellus.

**VERKOLIE** (John), born at Amsterdam, 1650; studied first under John Lievens, but instead of following his style, he afterwards imitated the highly finished manner of Gerard Pietersz Van Zyl, whose style he adopted with success; he was mostly employed upon portraits of a small size, but occasionally painted historical subjects, and conversations, which were well coloured and touched with neatness and delicacy: died 1693.

**VERKOLIE** (Nicholas), born at Delft, 1673, the son and disciple of John, for some time painted portraits and domestic subjects, in the style of his father, but afterwards applied himself to historical painting, and became one of the ablest artists of his time. Amongst his most esteemed works are three pictures, representing David and Bathsheba; Moses saved from the Nile; and St. Peter denying Christ; his compositions are simple and judicious, colouring tender and harmonious, and pencil firm, though delicate: his works are found in the choicest collections in Holland, where they are deservedly admired; his drawings in Indian ink are finished with extreme neat-

ness; very scarce and fetch high prices: died 1746.

**VERMEER** (John), born at Delft, in 1632; is sometimes called Vander Meer of Delft to distinguish him from John Vander Meer, sen. and jun. of Haerlem, and from John Vander Meer of Schoonhoven, who are known to us by Van Gool, and Houbraken. In Blevswyck's *Histoire de Delft*, he is called Vermeer, and not Vander Meer; he studied under Charles Fabritius, followed the manner of his master, and far surpassed him in correctness of design, in vigour of colouring, and in the natural and simple expression of his figures. He has a just title to the name of the modern Titian of the Dutch school, for his light and easy manner, and his true and vigorous colouring; his pictures are greatly esteemed. The highest price given for one of his pictures, according to Mr. De Burtin, has been 6000 francs. In the Museum at the Hague, is a view of the city of Delft, by him; and at Amsterdam Museum, the staircase of the convent of Sta. Agatha, at Delft, upon which William I. Prince of Orange, was killed by a shot, in 1584, by Balthasar Gerard: he was living in 1667.

**VERMEYEN** (John Cornelius), born at Beverwyck, near Haerlem, 1500; instructor unknown. He accompanied the Emperor Charles V. in many of his expeditions, and was present at the taking of Turin; and made designs of the most remarkable events of the siege, from which he executed the cartoons for the suit of tapestry, which is said to ornament the Escorial; he also painted some pictures for the churches and public edifices; of which the most esteemed are two altar-pieces, representing the Nativity and the Resurrection; he occasionally painted portraits: died 1559.

**VERMIGLIO** (Guiseppe), born at Turin; painted history, and was considered one of the ablest artists of the Piedmontese school. Several of his works are in the churches and

public edifices at Novara and Alessandria; but his most esteemed work of Daniel in the Lions' Den, is at Milan, in which he appears to have imitated the style of the Caracci, in the expression of his heads. One of his last works represents Christ and the Samaritan Woman, in which he has introduced an admirable landscape with the city of Samaria in the distance, it is a large work, and the colouring warm and harmonious: he flourished about 1675.

VERNERTAM (Francis), born at Hamburgh, in 1658; was already well advanced in his art when he set out for Rome; he however abandoned his own manner to study that of Marius di Fiori, and the great reputation his works acquired among the Italians, fully recompensed him for his labours.

VERNET (Joseph), born at Avignon, 1712; studied at Rome under Adrian Manglard, a painter of landscapes and sea ports, where, and at Naples, he painted a great variety of similar subjects, which were greatly admired. He gave to his landscapes and views the beauty and freshness of nature, ornamented them with groups of charming figures, arranged with unusual taste, correctly designed, and touched with uncommon neatness and spirit. He painted for Louis XVI. a set of pictures of the sea ports of France, and afterwards painted many pictures of views near Rome; the Environs of Tivoli, and Italian sea ports, which were held in the highest estimation: died 1786.

VERNICI (Giovanni Battista), born at Bologna; was brought up in the school of the Caracci; he painted history with considerable reputation, and distinguished himself by several pictures he painted for the churches and public edifices at Pesara and Urbino: died 1617.

VERNIGO (Girolamo), a Veronese landscape painter, died in 1530, the memorable year of the pestilence which then raged. No other record of him is found. *Pozzi*, p. 157.

VEROCCHIO (Andrea), born at Florence, 1432; was more known as a sculptor than as a painter; he sketched several designs, which he never finished; and when he did, his colouring was indifferent, and his pencil dry and hard. We have no other account of his works as a painter, than what is to be found under the head of Leonardo da Vinci: died 1488.

VERONA (Maffeo), born at Verona, 1576; was a disciple of Luigi Benfatto, but derived most advantage from copying the works of Paolo Veronese, and particularly excelled in fresco. Many of his works are in the public edifices at Venice, amongst which, are two pictures representing Christ bearing his Cross; and the Crucifixion; also two altar-pieces of the Deposition from the Cross, and the Resurrection; he also painted several pictures for the cathedral at Udine, and the churches of his native city: died 1618.

VERONESE (Paolo)—See CAGLIARI.

VERONESE (Alessandro)—See TURCHI.

VERRIO (Antonio), born at Naples, 1634; was invited to England by Charles II., and employed by him in ornamenting Windsor Castle, on one of the ceilings of which he has represented Anthony, Earl of Shaftesbury in the character of Faction; and in a picture of Christ healing the Sick, he absurdly introduced amongst the spectators himself, Sir Godfrey, and Baptist May, the surveyor of the works; he was afterwards employed by Lord Exeter at Burleigh, where he painted several apartments; and at Chatsworth, an altar-piece representing the Incredulity of Thomas, which are considered amongst his best productions. His staircase at Hampton Court, is, as Lord Orford observed, a wretched performance; his instructor is unknown: died 1707.

VERRYET (Jaques), born at Antwerp; painted moonlights in the



style of Vanderneer, as appears from a picture in Lord Northwick's Catalogue, in 1838.

VERSHURING (Henry), a Dutchman, born at Gorcum, 1627, was placed under Theodore Govertz, a portrait painter of some reputation, afterwards became a scholar of John Both, at Utrecht; then visited Italy for improvement, and on his arrival at Rome, employed himself in designing after the best models. His taste leading him to paint animals, huntings, and battles, he particularly studied every thing that could be useful to him in that branch of the art. He designed the most remarkable and picturesque views in the vicinity of Rome, and enriched the backgrounds of his pictures with the remains of ancient architecture. Although he occasionally painted landscapes, his best pictures represent battle pieces, attacks of banditti, and the plundering of villages. One of his pictures represents the plundering of a castle, and the neighbourhood; it is on the sea shore, the owner appears bound with cords, and the wife is on her knees supplicating; in the distance the cattle are being driven away: died 1690.

VERSHURING (William), son of John, born at Gorcum, 1657; was first instructed by his father, and afterwards under John Verkolie, whose style he adopted, and painted with success, portraits, conversations, and domestic subjects: died 1715.

VERSTEEG (Michael), born at Dordrecht in 1756; was at first a pupil of John Van Wanum, next of Joris Ponce, and lastly of John Van Loen, who made him imitate and study the pictures of the first masters; he was inclined to landscapes, but his taste changed, and in the end he only painted interiors lighted by lamps and candles, in a highly finished manner, small size. His works form part of the collections of the first class, both national and foreign.

VERTAGEN (Daniel), born at the

Hague, 1598; was a disciple of Cornelius Poelemborg, and one of his best disciples; he painted similar subjects, representing landscapes with small figures, principally nymphs bathing, Bacchanals, and subjects from Ovid; pleasingly composed, finished with great sweetness, and agreeably coloured, yet very inferior to those of Poelemborg, although too frequently ascribed to him: died 1657.

VERUZIO (Francis), a scholar of Andrew Mantegna, is mentioned by *Vasari*, par. 3. p. 387, in the *Vita del Sansovino*.

VERVEER (Ary Hubertsz), born at Dort, 1646, painted history, correctly designed, particularly in the naked figure, but heavy and black in his colouring, and in attempting to produce the magical effect of Rembrandt, his tints became tawny and obscure; his best productions appear to be the result of negligence and haste.

VERWILT (Francis), born at Rotterdam, 1598; was a scholar of Cornelius de Bois, a landscape painter, of little note, whom he soon surpassed, and became a successful imitator of the works of Cornelius Poelemborg, and although his landscapes differ in style, the figures resemble those of that master. His pictures are highly finished, and his colouring brilliant and clear: died 1655.

VESPRE (Victor and Francis Xavier), supposed to have been brothers, resided in St. Martin's Lane about 1789. Victor painted fruit pieces on glass, and Francis executed portraits in oil, crayons, and miniature.

VETTI (de), a German painter, was admirable in painting small figures. *Sanderart*, p. 385.

VEYTH—See VYTH.

VIADANA (Andrew da), went in 1578 as a disciple under Bernadino Campi, who taught him designing and painting, and from whose instructions

he made great improvement. *Lamo*, p. 111.

VIANI (Giovanni), born at Bologna, 1637 : was educated in the school of Flaminio Torre, but formed his style of composition and design from the works of Guido and the Caracci. Several proofs of his skill are in the public edifices at Bologna, amongst the most esteemed of which, are the Annunciation ; S. Filippo Benizi carried up into Heaven ; and the Crowning of the Virgin : died 1700.

VIANI (Domenico Maria), son of Giovanni, born at Bologna, 1670 ; he studied under his father, and although inferior in correctness of design, and delicacy of colouring ; in the outline and shadow, he appears to have imitated the bold and vigorous style of Guercino, although in accessories, he more resembles the Venetian masters. At Bologna is a series of pictures by him of the Prophets and Evangelists ; and at Bergamo, a Miracle wrought by S. Antonio, which is favourably spoken of by Lanzi : died 1716.

VICENTINO (Anthony), called Tognoni, from his tall stature ; originally ground colours for and served Baptist Zelotti, who painted in Venice ; being in love with design, he left his patron, and succeeded reasonably well as a painter, but thinking fortune did not sufficiently favour him, he laid aside his pencil and enlisted for a soldier, but suffered such hardships in that line of life, that he died in the flower of his youth. *Ridolfi*, par. 2. p. 231.

VICENTINO (Andrea), born at Venice, 1539 ; studied under the elder Palma, in whose style he painted several considerable works, representing subjects from the history of the Venetian republic in the palace of St. Mark ; he also painted easel pictures for private collections, of which one representing the Anointing of Solomon King of Israel, in the Florentine Gallery, is favourably spoken of by Lanzi : died 1614.

VICENTINO (Francesco Maffei), born at Vicenza, flourished about 1600 ; was a scholar of Santo Peranda, but improved his style by studying the works of Paolo Veronese ; he painted many pictures for the churches and public edifices at Padua : died 1660.

VICENTINO (Niccolo) — See BALDINI.

VICENTINO (Giovanni Niccolo), called Rossigliani, born at Vicenza about 1510, is said to have been a painter, but is better known as an engraver.

VICINO or VISINO, a painter of Pisa, and a disciple of Gaddo Gaddi, worked in the great gallery of the cathedral of Pisa, upon some figures in mosaic, that were left unfinished at the death of Fra Jacopo di Turrina, in 1303 ; other works he did by himself, underwritten with his name, and dated 1321. *Baldinucci*, secolo 2. p. 30.

VICINO (John Angelo), son and scholar of Baptist Vicino, painted landscapes, shipping, battles, and figures in large and small, with great reputation in Genoa, his country : he flourished about the year 1675. *Soprani*, p. 17.

VICINO (John Michael), brother of John Angelo, born in Genoa, learned painting of his father, Baptist Vicino ; his first works of battles, vessels, and landscapes, were quickly but indifferently done ; he lived irregularly, and died young, about the year 1675. *Soprani*, p. 77.

VICTOR or FICTOOR (Jan), a Dutchman, in his style resembles Rembrandt, but with less depth and glow in colouring, yet clearer in his tints, and not less chaste ; his pictures usually represent subjects from the Old Testament, and in the Gallery of the Louvre there is one by him, signed Jan Fictoor, 1640 : died about 1670.

VICTORIA (Vicente), born in Valencia, 1658. Studied at Rome under Carlo Maratti, and painted several good pictures for the churches and

convents at Valencia ; his portrait is in the Florentine Gallery : died 1712.

**VIEN** (Joseph Maria), born at Montpellier, 1710. Studied at Paris under Charles Natoire ; afterwards visited Rome, and designed from the antique, and the works of Guido, Guercino, Domenichino, and other celebrated masters of that school, and painted several pictures for the churches at Paris and at Versailles, with considerable reputation, amongst which are St. Martha ; the Centurion ; the Miraculous Draught of Fishes ; the Preaching of St. Denis ; and Venus rising from the Sea. His wife also painted birds, shells, and flowers with exquisite skill, and her productions are eagerly sought for.

**VERIA** (F.), born in Portugal ; studied in Italy, then visited England, and was an exhibitor in 1788-9 ; his last subject was Virato, Chief of the Lusitanians, inciting his countrymen to take vengeance of the perfidy of Galba : died 1805.

**VIERLY** (—), Sen. and Jun., are cited by Van Spaan as having been excellent landscape painters ; they died, according to him, before 1691.

**VIERPYL** (—), a painter of familiar scenes and conversations, was also the painter of a remarkable picture of a smithery and its numerous accessories, and in the Catalogue by *Hoet*, vol. 1. p. 527, mention is made of a picture by this artist, of Bellona, the Goddess of War.

**VIGHI** (James), of Medicina, a territory of Bologna, was painter to Emanuel, Duke of Savoy, who gave him the Castle of Casale Burgoni, as asserted by Valerio Rinieri, in his manuscript reported by *Masini*, p. 624. He lived in 1567.

**VIGNALI** (Jacopo), born in Florence in 1592. Studied under Matteo Rosselli, but in breadth of masses and vigorous contrast of light and shadow resembles Guercino ; his principal works in oil are in the church of St. Simon at Florence, but he appears

to more advantage in his frescoes : died 1664.

**VIGNON** (Claude), born at Tours, in France, 1590 ; he studied in Italy, and attached himself to the style of M. A. Caravaggio, but was inferior to him in design, and less vigorous in his colouring ; his frescoes are superior to his oil paintings : died 1670.

**VIGNON** (Philip), son of Claude, born in Paris in 1634 ; studied under his father, and became a reputable painter of history and portraits : died 1701.

**VIGRI** (Caterina), born at Bologna, 1413. This lady rarely painted in oil, being principally engaged in illuminating Missals and painting in miniature : died 1463.

**VILA** (Senen), born in Valencia ; studied under Estevan Marc, and painted a number of pictures for the churches and other public edifices at Murcia ; he was a more able designer than colourist, and gave great expression to his heads : died 1708.

**VILA** (Lorenzo), born at Murcia, 1682, was the son and disciple of Senen, whose style he followed with considerable reputation, and painted several pictures for the churches in Murcia, particularly a Holy Family : died 1713.

**VILAIN** (Philip), a Dutch painter residing at Rotterdam, according to Van Spaan, left some very fine portraits, and when at an advanced age, painted pictures of different kinds ; he made journeys from time to time to Breda, Bois-le-Duc, Heusden, Bergen-op-Zoom, and to Zealand.

**VILLACIS** (Don Nicholas de), born in Murcia ; studied at Madrid under Don Diego Velasquez, and afterwards at Rome, from the most remarkable works of art in that capital ; he returned to Spain, and distinguished himself by several considerable works, of which the most important is a series of the Life of St. Blas, in one of the convents at Murcia.

**VILLADOMAT** (Don Antonio), born in Barcelona, 1678; was self-taught, and without the advantages of travel or instruction became a reputable painter of history; three of his pictures, representing subjects from the Life of St. Francis, in the cloister of the Franciscans, at Barcelona, are greatly admired: died 1755.

**VILLANOVA** (Lazarus), a Genoese painter, learned design and colouring from Dominic Fiasella, and continued with his master for thirty years, after whose death, which took place in the year 1669, the works he painted were virtually his own.

**VILLAVICENZIO** (Don Pedro Nunez), born at Seville, 1635; he studied first under Estevan Murillo, and afterwards under Matteo Pieti, called Il Calabrese, whose vigorous style he followed for a short time, but subsequently adopted the tender and harmonious tinting of Murillo; several of his works are in the convents at Seville: died 1700.

**VILLEBRUNE** (Mary de). This lady was an exhibitor at the Royal Academy, Somerset House, in 1770 and 1771: she painted portraits, both in oil and crayons, but her performances never rose above mediocrity.

**VILLEQUIN** (Stephen), a Frenchman, born about 1499, at Ferriere; his instructor is not mentioned, but he is said to have painted history and portraits with some reputation; we have no further account of his works: died 1688.

**VIMECATI** (Carlo), born at Milan, 1661, died 1716; studied under Procaccini, and painted history with distinguished reputation.

**VINCENTE** (Bartholomew), of Saragossa, studied very assiduously the best works of the great masters that adorn the walls of the Escorial, and by his practice, both in public and in private, shewed his knowledge and skill. He painted for the university of his city a large and beautiful work of St. Peter liberated by the Angel by night from Prison, in which he

copied Bassano so closely, that it is usually thought to be by that master; certainly the work is beautiful, and one of the best that ever was made; he painted in fresco with great freedom, and his landscapes are in the style of Titian: he died in the year 1700, at the age of 70. *Palumino*, par. 2. p. 459.

**VINCENTI** (Andrew), a scholar of Giordano, painted upon glass with Francis della Torre, and Dominic Cosia, Neapolitan painters, to ornament caskets and cabinets, following their master in manner of colouring; all three are respectfully spoken of in the *Vita del Giordano*, p. 392.

**VINCI** (Leonardo da), born in the Castle of Vinci, Vale of Arno, 1445. Studied under Andrea Verocchio, who being at work upon an altar-piece, employed Leonardo to paint the figure of an angel therein, which for beauty and correctness of design, and felicity of execution, totally eclipsed the other part of the picture. and it is said so mortified Verocchio that he relinquished painting for ever; in 1494 he was appointed Director of the Academy of Painting and Architecture at Milan, when he banished the Gothic principles that had hitherto prevailed there, and introduced the beautiful simplicity and purity of the Grecian and Roman style; he shortly after painted his celebrated picture of the Last Supper, a performance which history ranks amongst the most admirable productions of the art, which being painted from a composition of oil and varnish, soon began to crumble to pieces, and at present scarcely a vestige is to be seen; amongst his best works may be ranked his cartoon of Sta. Anna, intended for an altar-piece; his celebrated cartoon of "the Battle," designed for the great council chamber; and his much famed portrait of Mona Lisa, called La Gioconda, in which the eyes have all the lustre of life, and the hairs on the lids and brows seem real, and even the pores of the skin are perceptible; also his

picture of Christ among the Doctors; his own portrait, in the Florentine Gallery; the portrait of Queen Johanna, with architecture; Vertumnus and Pomona; and the Virgin begging the Lily of the Infant. As a painter, Leonardo may be regarded as the first who attempted to reconcile minute and elaborate finish with grandeur of idea and dignity of form, and to avoid confusion he only introduced into his pictures such figures as were essentially necessary to the subject; one volume of his drawings (of which there were thirteen) is preserved in her Majesty's collection: died 1519.

VINCIDOR (Thomas), was an excellent painter; some of his works are found at Cremona, and an architrave in which the Gods are displayed, is engraved.

VINCK (J.), a Hollander. This name is found at the bottom of a picture representing buildings and figures in an extensive landscape, of which the manner, the composition, and the taste belong to the commencement of the seventeenth century, which leads to the belief that he studied the paintings of Vinckenbooms, Bril, and Breughel; there are several portraits engraved after De Vinck. In the rich collection of the late James Meyer, at Rotterdam, was a landscape by this painter.

VINCKENBOOMS (David), born at Mechlin, 1578; was the son of Philip Vinckenbooms, an obscure painter in distemper, by whom he was taught the elements of the art; he painted landscape in the style of Roland Savery and John Breughel, sometimes decorated with Scriptural subjects, and sometimes with fairs and merry-makings ingeniously composed, the figures tolerably correct, but dry and hard in touch. One of his most considerable works is in the Hospital of the Old Men at Amsterdam, it represents a crowd of people attending the drawing of a lottery by torchlight; he occasionally painted historical subjects, in which the landscapes served as a

background, such are his pictures of Christ bearing the Cross, and Christ restoring Sight to the Blind; at Frankfurt. Rottenhaemer sometimes inserted the figures in his landscapes: died 1629.

VINNE (Vincent Vander), born at Haerlem, 1629; studied under Franck Hals, whose style he imitated closely. He travelled through Germany, Switzerland, and Paris, and supported himself by his talents; returned to Haerlem, and painted histories, portraits, landscapes, and drolleries, in which he discovered an uncommon facility of execution, an admirable tone of colouring, and a faithful imitation of nature; his portraits, in spirited touch and truth of character, remind us of those of Hals; he painted all kinds of subjects with equal ease, both large and small: died 1702.

VINNE (Lawrence Vander), born at Haerlem, 1658, son and pupil of Vincent Vander Vinne, whose style he attempted to follow, but without success; his best pictures were flowers and plants, on which he was much employed by the botanists, and painted both in oil and water colours: died 1724.

VINNE (John and Isaac), brothers of Lawrence, practised the art, but lived and died in obscurity.

VIOLA (Giovanni Battista), born at Bologna, 1576; was a scholar of Annibale Caracci, whose style of landscape painting he very successfully adopted, also that of Breughel and Paul Bril, with whom he sometimes painted in conjunction, and was frequently employed at Rome in decorating the palaces with landscapes, in which the figures were introduced by Albano; some of his most admired performances are in the saloon of Apollo, in the Villa Aldobrandini: died 1622.

VIOLA (Dominic), a Neapolitan painter, is mentioned in the *Vita del Giordano*, reprinted by Bellori, p. 320.

**VISCH** (Matthias de), was born in 1702 at Reningen, a village in the castle-ward of Furnes. Having shewn, when young, an inclination for design, his father sent him to Bruges to study under Joseph Vanden Kerckhove, and in a little time he surpassed his fellow pupils; he was inscribed in 1720 at the Academy of Bruges, which was erected in 1717, and in 1721 he obtained the first prize; he visited foreign countries to study the chefs-d'œuvre they possessed, and after a short sojourn at Paris in 1723, he went to Italy, where he remained nine years. Returning to Bruges in 1732, he opened a school for design, and painted a picture for the church of St. James, in which he gave proof of his talent; the subject was from sacred history, Hagar and Ishmael in the Wilderness. He was charged by the city of Bruges to make a portrait of the Empress Maria Theresa, and he made several others for different communes of Flanders; at his moments of leisure he made historical researches upon painting in Belgium, and gave them to the painter Descamps, which assisted him in his *Vie des Peintres Flamand*.

**VISO** (Andrew), a Neapolitan painter, and scholar of Giordano, painted many large historical subjects in public and in private houses, but his genius was better adapted for small figures, in which he was held in great reputation; he flourished about the year 1720.

**VISPRE** (—), born at Paris about 1730; he visited London about 1765, and is said to have practised as a painter, but we have no account of his works.

**VISSCHER** (Theodore or Dirk), born at Haerlem, 1650; studied under Nicholas Berghem, and painted landscapes and animals in his style, but with a somewhat more negligent touch: died 1707.

**VISSCHER** (Cornelius de), a Dutchman, born about 1520; is said to have excelled in history and portraits, but we have no further account.

**VISSER** (A. de), born at Rotterdam in 1672; was first a pupil of I. P. Van Horstok, at Alkmaer, then of B. P. Ommeganck; he frequented also the Academy of Design at Antwerp till 1790, when the troubles that broke out in Brabant obliged him to return to Alkmaer, where he settled; before that he had painted some pictures at Amsterdam in concert with P. Barbiers; he also painted some portraits and gave lessons in design, and at the exhibitions in 1817 and 1818, he contributed some landscapes: he died at Alkmaer in 1837.

**VITALE**, a Bolognese painter; according to *Malvasia*, par. 1. p. 15, was a scholar of Franco da Bologna, but *Baldinucci* says, sec. 3. p. 35, that he was a scholar of Giotto; however that may be, there is seen in his paintings a careful and delicate manner that resembles miniature. Under his pictures is written, *Vitalis fecit*, and one is dated 1345.

**VITALI** (Candido), born at Bologna, 1680; studied under Carlo Cignani, by whose advice he devoted himself to painting animals, birds, flowers, and fruit, which are greatly admired for the delicacy of touch, beauty of colouring, and tasteful arrangement of composition: died 1753.

**VITALI** (Gioseffo), born at Bologna, was a scholar of Giovanni Gioseffo dal Sole, and painted history with some reputation; several of his works are in the churches of Bologna, of which the most worthy of notice are, the Annunciation; St. Petronio; and the Martyrdom of St. Cecilia: he lived about 1710.

**VITE** (Timoteo della da Urbino), born at Urbino in 1470; was educated at Bologna under Francesco Francia, visited Rome, and was employed by Raffaele to assist him in painting the celebrated Sibyls; he returned to Urbino, and in conjunction with Girolamo Genga, executed several important works for the churches and other public edifices in that city. His first

style is somewhat of the Gothic and dry manner of Francia, his latter is improved in correctness and gracefulness of design by his connection with Raffaele, and his most esteemed productions are a picture of the Conception, at Urbino; and Christ appearing to Mary Magdalen, at Cagli: died 1524.

**VITE** (Pietro della), is supposed to have been the brother of and instructed by Timoteo, from the similarity of their style, though very inferior to Timoteo, and is also conjectured to be the *Il Piete di Urbino* mentioned by *Baldinucci* as a relation and one of the heirs of Raffaele.

**VITE** (Giovanni della)—See **MIEL**.

**VITERBO** (Tarquin da), a great fresco painter of large pictures, in the churches of St. Marcellus, of St. Sylvester, and of Sta. Cecilia di Roma; he painted perspectives, collonades, and architecture: died about the year 1620.

**VITRINGA** (William), a scholar of Backhuysen, whose style he imitated, and painted similar subjects with some reputation, but not equal to Backhuysen: he was living in 1744.

**VIVARINI** (Lewis), of Murano; studied under Andrea da Murano. Some of his paintings are still to be seen in Venice. In the Sacristy of St. John and St. Paul, is one of the Redeemer carrying the Cross upon his Shoulder, painted in 1414.

**VIVIANI** (Anthony), called *Il Sordo*, from an infirmity he caught by being too much in the damp when painting in fresco; was a pupil of Baroccio; his quickness and his bold style so pleased Pope Pius V. that he employed him to paint in the library of the Vatican, in his own residence, and in the principal palace; he lived to an advanced age, and died in 1616. *Baglioni*, p. 103.

**VIVIANI** (Ottavio), called *Codazzo*; studied first under Tomaso Sandrino, and afterwards under Agostino Tassi, who had been the disciple of Paul

Bril; painted ruins of magnificent edifices, porticoes, convents, and churches in Rome and its environs, in a grand style; for truth of perspective unrivalled, and far superior to either of his instructors; his style of colouring was excellent, the figures, usually introduced by Jan Miel or Micco Gargiuli, in strict keeping and elegantly designed: died 1674.

**VIVIEN** (Joseph), born at Lyons, 1657; he studied under Charles le Brun, and for some time painted portraits in oil with considerable success, but abandoned oil painting for crayons, in which he painted that of the Elector of Bavaria, and arrived at a perfection hitherto unknown, and established a reputation that will probably survive the perishable materials upon which it is founded; he occasionally accompanied his portraits with historical or emblematical subjects illustrative of the character or history of his model; his portrait, by himself, is in the Florentine Gallery; his countrymen called him the French Vandyck: died 1735.

**VLENGHEL** (Philip), a Flemish painter, father of Nicholas Vlenghels, born in Paris; painted some historical subjects, ingeniously composed, and especially after the manner of Paolo Veronese; his talents and learning caused him to be nominated by the King of France, Director of the Academy of St. Luke, established in Rome.

**VLERICK** (Peter), born at Courtray, 1539; studied first under William Snellaert, a painter in distemper, then under Charles d'Ypres, an able designer and painter of history, and afterwards visited Italy, and entered the school of Il Tintoretto, from whose instruction he acquired an admirable style of colouring, and a prompt execution; he subsequently visited Rome, where he sketched the beautiful views on the banks of the Tiber, and about Naples, and applied himself to the study of the antique and the works of the best masters of

that school, and executed some considerable works there; his principal productions are the Brazen Serpent; Judith with the head of Holofernes; the Four Evangelists, and the Crucifixion, with the Virgin Mary and St. John, in which Christ is represented as suspended by the hands only, instead of the usual manner: died 1581

VLEYS (Nicholas) of Bruges; went to Italy, and frequented the school of Maratti, and after a long stay at Rome, returned to visit his native city, and was inscribed as a master painter in 1692.

VLIJGER (Simon de), born at Amsterdam, about 1612; acquired considerable reputation as a painter of sea pieces and landscapes, which are deservedly placed in the choicest collections, although his merit was greatly eclipsed by the brilliant talents of his pupil William Vander Valde the Younger. One of his best pictures is a representation of Christ in the Storm: died about 1670.

VLIET (John George Van), born at Delft, 1610; was one of the numerous disciples of Rembrandt, but of his works as a painter, little is known.

VLIET (William Van), born at Delft, in Holland, 1584; master unknown; painted history and portraits with a free and firm touch, and in colouring excellent: died 1642.

VLIET (Hendrick Van), born at Delft, 1608; studied portrait painting under his uncle, was instructed in the art by William Van Vliet, and also under Mirevelt, and for some time practised that branch, but was more successful in views of the interiors of churches and temples in the manner of Emanuel de Wit, chiefly by torch-light, which he painted in a picturesque and pleasing style, and decorated with figures, correctly drawn and well coloured.

VOET (Charles Boschaert), born at Zwolle, in Switzerland, 1670; studied under his brother, who was an excel-

lent painter of plants and flowers; came to London with William III., and painted those subjects from nature, delicately penciled and beautifully coloured; some of his birds are considered little inferior to those of Hondekoeter: died 1745.

VOGELARIUS (Levinus), or Venetianus; on a picture of the Murder of Lord Darnley, at Kensington, a name appears, but so very indistinct that it is doubtful whether it is meant for Venetianus or Vogelarius; it is conjectured by Vertue, to have been Levino, the nephew of Pordenone, who painted a picture that was then in King Charles's possession.

VOGELSANG (—), a landscape painter, lived in the reign of George II., but we have no account of his works. *Walpole*, vol. 4. p. 77.

VOJET (William), a French painter, his name is written in the book of the Academicians in Rome, in the year 1656.

VOLCKAERT (N.), born at Haerlem in 1450; painted in distemper, in the antique style, and designed well for the period in which he lived: died 1519.

VOLIGNY (—); his principal talent was in drawing portraits with a pen, which he afterwards washed with Indian ink in a soft and delicate manner, and which were greatly admired.

VOLLEEVENS (John), born at Gertruydenberg, 1649; was first a scholar of Nicholas Maas, but derived his principal improvement from his studies under John de Baan, one of the most eminent portrait painters in Holland, after whose death, he succeeded to the greater part of his practice, and became one of the most popular artists of his time; he painted the portraits of the Prince of Nassau, the Prince of Courland, and all the officers of his regiment; his colouring is clear and chaste, his touch bold and free: died 1728.



**VOLMARIN** (—); Van Span mentions him in his work as an excellent historical painter of Rotterdam: he died in 1691.

**VOLTERRA** (Daniele Riciarelli), called Di, born at Volterra, 1509; studied first under Giovanni Antonio Razza, called Il Sodoma, and afterwards under Baldassare Peruzzi, then went to Rome, and assisted Pierino del Vaga in some of his works, but was chiefly indebted for the reputation he acquired to the friendship and instruction of Michael Angelo Buonarrotti, the chief monument of his fame being the series of frescoes representing the History of the Cross, the principal picture of which, the Deposition from the Cross, was after the Transfiguration by Raffaele, and next to that and the Communion of St. Jerome by Domenichino, universally considered the finest picture in Rome; in this he is said to have been greatly aided by the stupendous power of Buonarrotti; his last great work as a painter, was his celebrated picture of the Murder of the Innocents, now in the Gallery at Florence: died 1566.

**VOLTERRANO** (Il)—See FRANCESCHINI.

**VOLTOLINI** (Andrew) of Verona; besides being celebrated for faithful likenesses in portraits, painted subjects from history, in churches and in private dwellings in his country, in which he kept a school for painting: he flourished about the year 1680.

**VOLTRI** (Nicholas da), was much esteemed in Genoa for his painting of the Holy Annunciation, the antique dresses are touched with delicacy, the folds are good, and the whole bears the appearance of deep devotion: it was painted in the year 1401.

**VOLXUM** (John Baptist Van), born at Ghent in 1679; was pupil of Robert Van Audenarde. In the Museum of that city there is a representation of the cavalcade that took place before the ceremony of the inauguration of the Emperor Charles

VI. as Count of Flanders, in 1717, painted by Volxum for the Marquis de Prié: died 1732.

**VONCK** (C.), a painter of birds and inanimate objects; was an artist of great talent, and worked in the manner of F. Snyders, and of M. Hondekoeter; his works are found in the richest collections. In the Gallery of Dresden is a landscape, of which Vonck painted the birds, which are of great beauty. In the cabinet of Stenglin, described by Ooxstenreich, is a painting of birds by him, correct in design, and in colouring worthy of the greatest masters; his pictures of inanimate subjects are known to a great number of amateurs in Holland, and are mentioned by Hoet and Terwesten.

**VONK** (—); this artist, who lived at Middelburg, in Zealand, about 1750, painted several saloons with birds, and other subjects in the taste of Aart Schouman; he formed also some good pupils; L. Bomme has included this artist in his Discourse upon Living Artists, pronounced in 1778.

**VOOGD** (H.), born at Amsterdam in 1766 or 1767; was pupil of Juriaen Andriessen; his talents attracted the friendship of M. D. Veersteg, who furnished him with the means of going to Italy, where he could satisfy his tastes; he painted the most cheerful and richest landscapes of that artistic land, for which he departed in 1788; the year following he sent to Haerlem a picture representing a view of the rocks near Civita Castellana, which obtained for him a gratuity of fifty ducats during three years. In 1805 he was considered head of the landscape painters in Rome, where he was surnamed the Claude Lorraine of Holland. In 1810 and 1814, he sent to the exhibition of Amsterdam, two beautiful pictures representing views of the environs of Rome: he died at Rome in 1839.

**VOORHOUT** (John), born at Am-

sterdam, 1647; studied first under Constantine Voorhout of Gouda, a good painter of conversations, and on returning to Amsterdam, became a disciple of John Van Moort, a reputable painter of history and portraits; went to Hamburg, and painted the portraits of the principal personages of the city; also several historical subjects, amongst the latter of which, was his celebrated picture of the Death of Sophonisba; his subjects were usually selected from the Greek or Roman history, and his pictures are found in the best collections; he is ranked by Descamps amongst the ablest artists of his country: died 1710.

VOORT (Cornelius Vander), born at Antwerp, 1580, died 1632; practised portrait painting with considerable reputation.

Vos (Martin de), born at Antwerp, 1520; studied first under his father, Peter de Vos, an artist of sufficient ability to be received into the Academy at Antwerp, and afterwards under Francis Floris, then visited Italy and studied with attention the great masters of the Roman school; at Venice he assisted Tintoretto by painting the landscapes in his pictures, by which he acquired an excellent style of colouring, and gained so much reputation that he was employed in painting the portraits of several of the illustrious family of the Medici, as well as in some historical subjects, which added to his fame; he retired to Holland, and painted several altarpieces for the churches; his principal works in the cathedral at Antwerp are, the Marriage of Cana; the Incrudulity of Thomas; the Miracle of the Loaves and Fishes; the Temptation of St. Anthony; and the Resurrection; there is also a fine painting by him of the Last Supper. He was much employed as a portrait painter, and there is an appearance of nature in his heads which was unequalled at the period in which he lived: died 1604.

Vos (Peter de), brother of Martin, painted history, but his works are little known.

Vos (William de), nephew and scholar of Martin, in whose style he painted history with considerable reputation; his portrait was painted by Vandyck, amongst those of the distinguished artists of his time.

Vos (Paul de), born at Alost, in Flanders, about 1600; painted animals and huntings of the wild boar and other game, with great ability, and his works are little, if at all inferior to those of Snijders, whose pupil he is supposed to have been from their close resemblance in style; his animals, particularly his dogs, are drawn with uncommon correctness and spirit, and his colouring is clear and harmonious; several of his finest works are in the palace of Buen Retiro.

Vos (Simon de), born at Antwerp, 1603; studied in the school of Rubens, and became an eminent painter of history and portraits, but particularly excelled in the latter; he painted equally well in large and in small, and some altar-pieces by him in the churches at Antwerp have been attributed to Rubens: such are his pictures of the Resurrection; the Descent from the Cross; and St. Norbert receiving the Sacrament. His own portrait, painted by himself, is at Antwerp; he is represented in black, leaning on the back of a chair, with a scroll of blue paper in his hand, and is so highly finished, in the broad style of Correggio, that nothing can exceed it: he was living in 1662.

Vos (Cornelius), son of Paul de Vos, born at Alost, 1690; studied first under his father, then visited Italy, and on his return to Flanders painted history and portrait with some reputation: died 1751.

VOSMEER (James Wouters), born at Delft, 1584; painted landscapes, fruit and flowers.

VOSTERMAN (John), born at Bom-

mel, 1643 ; studied first under his father, a portrait painter, and afterwards under Herman Zachtleven, and became one of the most admired landscape painters of his time ; he was employed by the Marquis of Bethune, for whom he painted several landscapes and views of the Rhine. He came to England soon after the Restoration, and was employed in painting a view of Windsor and a few other works for the king ; his pictures are usually decorated with boats and small figures, correctly drawn, and touched with great neatness and spirit. His scenes are generally views of the Rhine, exhibiting a large extent of country, and surpassing all the landscape painters of his period : died 1699.

VOUET (Simon), born at Paris, 1582 ; the son of Laurence Vouet, a painter of little note, under whose instruction he acquired some reputation as a portrait painter : went to Constantinople, and painted a portrait of the Grand Signor, from a view he took of him at the Ambassador's audience. He afterwards visited Rome, and painted several pictures for the Barberini Palace, which are amongst his best works. He was also employed in decorating the palaces of the Louvre, the Luxembourg, and St. Germain, the Hotel Richlieu, and Boullion ; and painted several pictures for the churches at Paris, of which the most esteemed are the Martyrdom of St. Agnes ; and the Assumption of the Virgin. His first style resembled Valentino, but on his return to France he adopted a more expeditious one : his genius was unequal to great compositions, his design mannered and not always correct, colouring false, and the character of his heads without expression ; which was greatly improved by his numerous disciples, Le Brun, Le Sueur, Mignard and others. His brother Aubin painted in his style with tolerable success : died 1641.

VOYS (Ary de), born at Leyden, 1641 ; studied first under Nicholas

Knupfer, and afterwards became a disciple of Abraham Vanden Tempel, but did not adopt the manner of either, having formed an acquaintance with Peter Van Slingelandt, whose style he followed with the greatest success. He occasionally attempted history on a small scale, selecting subjects from the Greek and Roman history, and sometimes imitating the manner of Poelemborg, sometimes of Brouwer, and occasionally of Teniers. Of his pictures, Dido and Eneas Hunting and overtaken by a Storm ; St. Cecilia playing on a Musical Instrument ; and a picture of a Soldier, are said to be equal to any of the works of the best Flemish masters. But his best productions are portraits and conversations, or domestic subjects, which are little inferior to the works of Mieris or Metz ; his drawing is very correct, colouring clear and transparent, and his pictures on the whole carefully finished, and very scarce : died 1698.

VREE (Nicholas de), born at Utrecht, 1650 ; painted landscapes and flowers, in colouring lively and natural, and with a free pencil : died 1702.

VREEM (Anthony), born at Dordrecht in 1660, a pupil of Godfrey Schalken ; had made rapid progress in painting, when death removed him, at the age of 21, from the art he had cultivated so successfully.

VRIES (John Fredeman de), born at Leewarden, East Friesland, 1527 ; went to Amsterdam and studied under Renier Guerisson, on leaving of whom he went to Antwerp ; was much employed in conjunction with others in painting the triumphal arches which were erected on the public entry of Charles V. and his son Philip into that city ; also in decorating the saloons of the principal mansions with perspective views, which he designed with such truth and effect that the illusion was complete. The figures in his pictures are frequently inserted by other artists, and one of

his best, representing the inside of a room with figures delicately painted—the Salutation of the Virgin—was in the possession of Dr. Robinson, late Archbishop of Armagh : died 1588.

VRIES (Adrian de), probably of the same family as John Fredeman, is said to have been a painter of architecture, but we have no further description of his works.

VRIES (Paul de), born at Antwerp, 1554 ; was the son of John Fredeman, whom he studied under, and whose style he followed with some success : died 1598.

VRIES (Solomon de), son and scholar also of John Fredeman, born at Antwerp. 1556 ; excelled in landscapes with ruins, and painted much in the manner of his father, but in colouring was somewhat too black and dingy : died 1604.

VRIES (Peter de), son of Solomon, born at the Hague, 1587 ; studied under his father, and painted similar subjects in a similar style : died 1642.

VROMANS (Nicholas), born in Holland, 1660 ; was called the Serpent Painter, from his partiality in portraying those reptiles.

VROOM (Henry Cornelius de), born at Haerlem, 1566 ; was instructed in design by Cornelius Henrickson, a painter on china ; he at first painted views of towns, but not meeting with much encouragement, he visited Spain and Italy, and on his return to Holland was shipwrecked ; upon which he painted a picture representing the Tempest, which being purchased by a nobleman for a large sum, he devoted himself entirely to sea-pieces and storms. He painted for the Earl of Nottingham a series of designs for tapestry, representing the Defeat of the Spanish Armada. He came to England, and became acquainted with Oliver the miniature painter, who drew his portrait : died 1619.

VRYE (Thierry de), a Dutchman, born at Gouda, 1530 ; went to Paris to

practise, and became a reputable painter of history and portrait : died 1582.

VUCHTERS (Charles), a Flemish painter, Dean of the Fraternity of St. Luke at Antwerp in 1722, was a pupil of Van Opstall ; a painter of history, and of flowers, and was a dealer in pictures.

VUER (Arnold de,) a Frenchman, born at Oppenoir, 1642, master not known ; he visited Italy for improvement, and became a tolerable painter of history, perspective, and architecture : died 1724.

VUEZ (Arnold de), born at Oppenois, near St. Omer, in 1642 ; was a pupil of his brother Luke ; he visited Rome, and afterwards went to Paris, where he was employed by Le Brun upon the pictures at Versailles. The religious houses at Lille, Cambrai and Douay are filled with his works. His compositions are rich, abundant, and with regular architecture, but his colouring is dull and of a bad quality ; some historians have placed him in too high a rank : died in 1724.

VUIBERT or WIBERT (Remi), born at Paris, 1607 ; is supposed to have been a scholar of Simon Vouet ; but we have no account of his works.

VYTH or VEYTH (John Martin), born at Schaffhausen, 1650 ; visited Rome and Venice, and attached himself to the study of the works of M. A. Buonarotti, whose great style of design is discernible in all his works. He painted history, and enriched the collections at Basle, Berne and Schaffhausen with several historical pictures which prove him to have been one of the ablest artists of his country. His principal works are the Death of Adonis ; the Rape of the Sabines ; the Judgment of Paris ; the Death of Cleopatra ; and the Woman taken in Adultery : died 1717.

WAAL or WAEL (John de), born at Antwerp, 1537, was a disciple of Francis Franck the Elder, in whose

style he painted history, and obtained great celebrity : he died in the prime of life.

WAAL (Lucas de), son of the above, born at Antwerp, 1591 ; studied first under his father, but his genius leading him to landscape painting, he was placed under the tuition of John Breughel, whose style he followed with great success. His pictures occasionally represent battles, and attacks of cavalry, well composed, and touched with great spirit and animation ; his most esteemed works are his mountainous landscapes and waterfalls, in which the scenery is extraordinarily picturesque, the colouring chaste and natural, and the pencilling neat and spirited : died 1676.

WAAL (Cornelius de), younger brother of Lucas, born at Antwerp, 1594 ; studied first under his father, then accompanied his brother to Italy, where he painted some pictures for the churches, but he chiefly excelled in painting battles, marches, skirmishes of cavalry, and processions, ingenious and abundant in composition ; the figures and horses correctly designed, and in which the fury of the combatants, the dismay of the vanquished, and the suffering of the wounded, are depicted with admirable expression. He painted several of his best pictures for Philip III. of Spain, by whom they were highly esteemed : died 1662.

WAARD (Anthony de), born at the Hague, 1689 ; was a pupil of Simon Vander Does, and studied some time at Paris, he then returned to the Hague, where he painted history, portraits, landscapes, and animals ; some pretend he was a better painter than Van Gool. His collection was sold at the Hague in 1752, and since his death, amateurs have sought for, and paid very high prices for his works.

WAAS (Aart Van), a Dutch painter ; went to Italy and returned to Gouda, where he died in 1646.

He left some pretty pictures of different kinds.

WAEGMAN (Henry), born at Zurich, 1536 ; is little known as a painter, but is celebrated for his drawings, which possess great merit, and resemble the vigorous style of Paolo Farinato.

WAGGONER ( — ), is only known as having painted the picture of the fire of London in Painters Hall. *Walpole*, v. 3. p. 99.

WAGNER (Joseph), born at Thallendorf on the Lake of Constance, 1706 ; he studied painting under Jacopo Amiconi, at Venice, but we have no account of his works.

WAKKERDAK (P. A.), this name is prefixed to a portrait of Kenon Simons Hassalee, from which he appears to have been a painter.

WAL (John Vander), born at the Hague in 1728 ; a pupil of Kruisbergen, painted landscapes and perspective with much merit, particularly in edifices ; he also gave lessons in architecture and perspective, and the decorations of the theatre of Rotterdam prove his fine talent in that way. He was Regent of the Academy of Design at the Hague till 1783, at which period he left for Amsterdam : he died in 1788.

WALE (Samuel), born in London ; practised painting, in which he imitated the manner of Francis Hayman, and executed several decorative pictures for ceilings, but his chief employment was in designing for the booksellers ; he also understood architecture and perspective : died 1786.

WALKER (Robert), an English portrait painter ; was contemporary with Vandyck, and improved his style by studying his works ; he painted the portrait of Cromwell, and those of the principal personages of the Republican party. He drew Cromwell more than once, and in one of his portraits he is represented with a gold chain round his neck, to which is appended a gold medal with three

crowns (the Arms of Sweden). and a pearl, sent to him by Christiana, in return for his picture by Cooper. This picture was in the possession of Lord Mountford, and one in which Cromwell and Lambert are together, was in Lord Bradford's collection, another was purchased for the Grand Duke of Tuscany. His own portrait is in the picture gallery at Oxford.

WALL (William Rutgaart Vander), born in Utrecht in 1756; a pupil of his father, a sculptor; was an excellent painter of landscapes ornamented with animals, a good designer of figures, and perfectly understood the anatomical part of the art. John Kobel, who acquired a great reputation in that line, was a pupil of Vander Wall: he died in his native city in 1813.

WALMSLEY (John), born in Ireland, 1763, an ingenious landscape painter, in which he had already made some proficiency, when he became a scene painter at the Theatres Royal Drury Lane, and Covent Garden, which employment not agreeing with his health, he retired to Bath, where he practised landscape painting until his decease, in 1805.

WALRAVEN (Isaac), born at Amsterdam, 1686; was a pupil of Gerard Rademaker, after whose death he went to Dusseldorf to study the pictures in the Elector's Gallery. He had a genius for composition, a good tone of colour, and well understood the chiaro-oscuro, but his design was incorrect, and his touch at times wanted boldness and lightness; however he has made some excellent historical pictures. At the sale of his collection after his death, one of his pictures sold for 1,500 florins; two others of smaller dimensions for 800 florins; the subjects of the two last, were children playing at different games: died 1765.

WALSCAPPEL or WALTSKAPPELLE (James), painted flowers and fruits in the style of John David de Heem;

he has left some paintings of great merit.

WALTON (Parrey), studied under Walker, and copied Giordano's picture of the Cyclops: died about 1700. *Walpole*, v. 3. p. 48.

WALVIS (—), this painter would perhaps have remained unknown, if his name was not found upon a picture of large dimensions, representing St. John the Baptist; on examining of which with some attention, one easily perceives that he faithfully imitated the taste of Raphael, particularly as to the colouring. There is also cited in the Catalogue of Hoet a picture by him, representing the prophet Elias.

WANDELAAR (John), born at Amsterdam, 1690; was Professor at the Academy of Design in that city, and interested himself very much in procuring for his pupils good anatomical examples: he died at Leyden, in 1759.

WANS or WAMPS, a Fleming, surnamed the Captain; was contemporary with Eyckens, sen. He was a good landscape painter, and made copies after Vandyck.

WARD (Captain), was an officer in the East India Company's service, and in the Exhibitions of 1772 and 1773 produced some landscapes and pictures of views in India.

WASSENBERG (John Abel), born at Groeningen in 1689; studied first under John Van Dieren, an artist of some eminence, and had also some instruction from Adrian Vander Werf. He gave proof of his talents by painting several saloons and ceilings, and was much employed in portraiture, in which he particularly excelled; and was no less celebrated for his pictures of a cabinet size, representing subjects from sacred history, finished in the polished style of Vander Werf, and which were considered little inferior to Vander Werf's. He painted the portraits of the Prince and Princess of Orange, and those of the most distinguished personages of the court: died 1780.

**WASSENBERG** (Elizabeth Gertrude), daughter of John Abel, was born at Groeningen in 1756; she painted in the style of her father, whose pencil had some analogy to that of the Chevalier Vander Werf, his master. The works of this artist are very highly finished, equalling those of Gerard Douw. The Counsellor Fockens, her husband, possessed some of her paintings, which were greatly admired: she died in 1782.

**WASSER** (Anna), born at Zurich, 1679; this lady studied under Joseph Werner, one of the most eminent artists of Switzerland, and copied some of his works, particularly a picture of Flora, with surprising fidelity. She attempted some pictures in oil, which she soon abandoned for miniature, in which she arrived at a perfection little short of Werner himself. The Duke of Wurtemberg and the Margravine of Baden Durlach were among her distinguished patrons, and there was scarcely a court in Europe from which she did not receive commissions. She also excelled in painting pastoral and rural subjects, which she composed with great ingenuity and finished with surprising delicacy: died 1713.

**WATERLOO** (Anthony), is believed to have been born at Utrecht about 1618, and the scenery of his pictures is usually taken from the environs of that city. His landscapes sometimes represent the entrance into a forest, a broken road, with a few trunks of trees, a solitary cottage, or a water-mill, which are treated with great truth and nature, and the water beautifully transparent. His skies are light and floating, colouring chaste and natural, the foliage of his trees and plants touched with great spirit, and with a marked attention to their different species; they are characterized by the most interesting simplicity, and are rarely to be met with. Many of his landscapes have no figures in them, and in those which have either figures or cattle they have probably been inserted by Weenix: died 1679.

**WATTEAU** (Anthony), born in Valenciennes, 1684; studied first under an obscure artist in his native city, and he afterwards assisted in painting theatrical decorations for the Opera House. At Paris he became acquainted with Claude Gillott, a celebrated painter of grotesques and subjects from the fable, whom he soon surpassed, and further improved his system of colouring by studying the splendid works of Rubens, in which he may be said to have surpassed every artist of his country. He then turned his attention to historical painting, and gained the first prize at the Academy, but did not persist in that career. He next painted balls, masquerades, gallant and pastoral subjects, in a style which has given rise to a host of imitators without producing a rival. His figures are well designed, and have the suppleness and ease of nature, his colouring is fresh and splendid, and is equally admired in the tenderness of his carnations, the brilliancy of his habiliments, and the verdure of his landscapes, but the national taste of his country prevails. He painted imaginary nymphs and swains, and described a rural life led by people of rank and fashion. His shepherdesses and even his sheep are coquettes, and his nymphs are as much below the majesty of goddesses as they are above the hoyden awkwardness of country girls. In his halts and marches of cavalry, the careless slouch of his soldiers still retains the air of a nation that aspires to be agreeable as well as victorious. He visited England in the reign of George I. but did not remain long. He made the colouring of Rubens and Vandyck his models, and executed a number of drawings in red and black chalk: died 1721.

**WATTS** (Jane), a painter of landscapes in oil, and an exhibitor at the Royal Academy and at the British Institution. She may almost be said to have been self-taught, having only taken lessons for about three months. She usually painted from nature, and

her productions were much admired : died 1826.

**WEBB** (Westfield), born about 1762; exhibited a whole length portrait of Miss Brent, the celebrated singer, and was chiefly known as a portrait painter, though he occasionally painted flowers, but never rose above mediocrity in either branch : died 1772.

**WEBBER** (John), born in London, 1752; having acquired considerable reputation as a designer of landscapes, he accompanied Captain Cook on his voyage to the South Seas, for the purpose of designing whatever was remarkable on their voyage, and on his return he devoted himself to landscape painting. His pictures produce a pleasing effect, and are carefully finished, with perhaps too much attention to minutiae, and occasionally somewhat gaudy in the colouring: they are usually views of the South Sea islands, with figures in the costume of the inhabitants : died 1703.

**WEELING** (Anselme), born at Boisdue, 1675; studied the rudiments of design under an obscure portrait painter named Delang, and quickly surpassed him; he afterwards devoted two years to the study and copying of the works of the most eminent masters of the Dutch school, and was particularly attached to the works of Godfrey Schalcken and Adrian Vanderwerf, whose style he followed with great success. His most celebrated pictures are candle-light pieces, in imitation of Schalcken, and which are frequently mistaken for his works. He was a competent master of the principles of light and shadow, his colouring rich and glowing, and his design tolerably correct: died 1749.

**WEENINX** (John Baptist), born at Amsterdam, 1621; studied first under John Micker, an obscure artist, and afterwards under Abraham Bloemart, whom he soon surpassed; but the facility and precision with which he designed the principal castles, build-

ings, and ruins in the vicinity of Amsterdam, also all kinds of animals and huntings, which he drew with equal spirit and accuracy, and the applause he received, induced him to attempt the same subjects in oil. He then quitted Bloemart and placed himself under Nicholas Moojaert, to whose style he was much attached. He afterwards visited Rome, and was particularly struck by the magnificence of every object by which he was surrounded, and above all by the sublime monuments of ancient grandeur which remain in the architectural ruins of that capital. It is difficult to form an idea of the various and extensive powers of this artist: he painted history, portraits, landscapes, sea-ports, animals, and live and dead game, but excelled in Italian sea-ports, enriched with noble architecture, and decorated with figures, representing embarkations, or the activity of commercial industry, in which he has perhaps only been excelled by Nicholas Berghem, who was one of his disciples. His large pictures are most esteemed, although some of his small ones are finished equal to Mieris or Gerard Douw. One representing the Prodigal Son; and another of a Bull Bait, are highly spoken of: died 1660.

**WEENINX** (John), son of the above, born at Amsterdam, 1644; was instructed in the art by his father, and painted with great reputation landscapes, animals, flowers, and fruit, but particularly excelled in the representation of dead game and huntings, in which he may be said to have exceeded every artist of his country. He decorated the hunting seat of the Elector Palatine with a series of pictures representing the hunting of the boar and stag, in which the animals are designed and painted with a correctness and spirit which is above all praise. But his landscapes are very inferior to those of his father, and it is evident he considered them only as accessories to his principal subjects. His large pictures are ingenious and



picturesque, his touch bold and animated, and colouring clear and brilliant. His works of a cabinet size are exquisitely finished, and deservedly held in the highest estimation, and placed in the best collections: died 1719.

WEERDT, born at Brussels, 1510; studied at Antwerp under Christian Queburgh, a landscape painter little known. He visited Italy; studied the works of Parmigiano; and on his return to Flanders executed several works for the churches in the graceful style of that distinguished master, particularly a series of the Life of the Virgin, by which he acquired great reputation: died 1556.

WEESOP (—), visited England in 1641, soon after the death of Vandyck, whose works he imitated so closely, that his pictures passed for those of that master.

WEIBOTTER (Francis Edmund), born at Inspruck, 1730; he went to Paris, became a pupil of J. G. Wille, and an able designer of landscapes, afterwards went to Italy, and returned to Paris with a copious collection of drawings from the most picturesque views of that delightful country.

WELL (Arnold Van), born at Dordrecht, 1772; was pupil of Andrew Vermeulen, and painted cabinet pictures in the manner of the brothers Van Stry; also moonlight and winter pieces, which now ornament the best collections: died 1818.

WELLEKENS (John Baptist), born at Alost, in 1658; was sent very young to a grand uncle at Amsterdam, who placed him under Anthony De Grebber; the great progress he made in his art, enabled him at the age of eighteen to go to Italy, where he remained eleven years, studying the artistic beauties of Rome and Venice; there is a portrait by him of his mother: died 1726.

WERDMULLER (Rudolf), born at Zurich, 1639; was a disciple of Conrad Meyer, and had given promise of an

uncommon ability as a painter of history and portraits, when he was unfortunately drowned: died 1668.

WERENPELS (Rudolf), born at Basle, Switzerland, 1629; he received his first instructions at Amsterdam, and afterwards went to Italy; he chiefly distinguished himself in portraits, and was much employed in the several courts of Germany; his pictures are generally accompanied with appropriate accessories, but his colouring is cold and feeble: died 1673.

WERF (Adrian Vander), born near Rotterdam, 1659; studied first under Cornelius Picolett, a portrait painter of no great ability, and afterwards under Eglon Vander Neer, and copied pictures by Francis Mieris, so closely, that it deceived the most intelligent judges; he then became acquainted with M. Flink, who had an extensive collection of drawings, by the best Italian masters, from which models, and by drawing after the best casts from the antique, he formed a more correct and elevated taste of design than any artist of his country; he painted a picture of the Judgment of Solomon, for the Grand Duke of Tuscany, and his own portrait, to be placed in the Florentine Gallery; he continued to be employed by the Grand Duke, and several of his most capital pictures are in the Gallery at Dusseldorf; Sir Gregory Page Turner purchased ten of his pictures, a few years before the death of Vander Werf, which happened in 1722; three of his pictures are as large as life; a Magdalen whole length which was painted as a companion picture to the St. John of Raffaele, which is as smooth and as highly finished as his small pictures, the other two are portraits. His pictures whether great or small, certainly afford but little pleasure. His naked figures appear to be of a much harder substance than flesh, though his outline is far from cutting, which harshness of manner appears to proceed

from the softness and union being too general, the light being every where lost in the ground or its shadow ; his flesh has therefore the appearance of ivory or plaster, or some other hard substance, and there is also a want of transparency in his colouring, from his admitting little or no reflection of light, he had also the defect frequently found in Rembrandt, that of making his light only on a single spot ; his figures and his heads are however well drawn, and his drapery is excellent, the latter perhaps as good as can be found in any other painter's works whatever.

WERF (Peter Vander), younger brother of Adrian, born near Rotterdam, 1665 ; was instructed by his brother, and for some time confined himself to copying his works ; but afterwards painted pictures of his own, which were occasionally retouched by his brother ; his pictures usually represented domestic subjects and small portraits, in which he was much employed ; one of his principal pictures is in the hotel of the East India Company, representing the portraits of the Directors at that time ; though not equal to Adrian in the extensive polish of his finishing, his pictures are highly wrought up, and sometimes mistaken for the works of Adrian ; he occasionally painted history : died 1718.

WERNER (Joseph), born at Berne, Switzerland, 1637 ; was the son of a painter of little celebrity, by whom he was first instructed, and afterwards became a scholar of Matthew Merian, whom he soon surpassed ; he visited Rome and was indefatigable in designing from every object which could conduce to his advancement, and for some time painted in oil and fresco, but his predilection for high finishing, induced him to prefer miniature painting, which he carried to a perfection which has perhaps never been surpassed ; his historical subjects are ingeniously composed, and designed with a correctness and taste very

unusual in that confined branch of the art ; his colouring is clear and forcible, and his heads have a fine expression ; he was also much employed in portraiture, in which he particularly excelled ; he was invited to Versailles, where he painted the portrait of Louis XIV. and several of the principal persons of the court, and was also much employed in historical and emblematical subjects, which were greatly admired.

WEST (Benjamin), born at Springfield, near Philadelphia, in America, 1738, of Quaker parents ; was a self-taught artist, whose juvenile attempts having been shewn to a Mr. Williams, he lent him the works of Fresnoy and of Richardson, and also exhibited to him a number of his own pictures and drawings ; he was afterwards introduced to a Mr. Ross, whose portrait and that of a young lady he was prevailed upon to paint, and in which he succeeded so well, that numerous applications were made to him for a similar purpose, and afterwards he undertook to paint the Death of Socrates : a Negro serving him for a model of such parts of the figure as required to be represented in a state of nudity ; his next production was a copy of the portrait of Ignatius Loyola, from a picture, either by Murillo, or some celebrated master of the Spanish school, in which he succeeded so well, that he ventured to take a bolder flight, and soon after produced a large painting of Susannah and the Elders ; and another of Daniel, in which he introduced no less than forty figures ; this picture was soon after destroyed by a fire at Philadelphia ; where having seen a picture of a Hermit at his devotions before a lamp, he conceived an idea of painting a man reading by candle-light : his reputation as a portrait painter continuing to increase, and his prices rose gradually from one guinea to ten guineas for a half length portrait ; he soon after visited Italy, where he studied attentively the works

of the best masters, and at Parma he copied the St. Jerome of Correggio; at Rome he painted a portrait which greatly increased his reputation, and extended his fame. About the year 1763, he came to England, where his pictures of Cymon and Iphigenia, and Angelica and Medora, which he produced whilst at Rome, were greatly admired and procured him many friends, amongst others that of Mr. Reynolds. In 1765 he exhibited in Spring Gardens two pictures of Jupiter and Europa; and Venus and Cupid; and the following year four others; the Contenance of Scipio; Pylades and Orestes; another of Cymon and Iphigenia; and Diana and Endymion; of which a celebrated critic thus writes, "The stories are well told, the draperies well disposed, and upon the whole they possess great merit, but in all his works this artist is apt to be too glaring, hard and edgy, especially in his heads and hands; and it is a pity he is so fond of glazing and scumbling, which will make his pictures change in time, and in the end grow black." He was afterwards employed by Archbishop Drummond of York to paint the subject of Agrippina landing at Brundisium, with the ashes of Germanicus, which so delighted his late Majesty, that he commissioned Mr. West to paint for him, the Departure of Regulus from Rome. On the establishment of the Royal Academy, he was an annual contributor, and the following are the principal amongst the numerous pictures exhibited there by him: Venus lamenting the death of Adonis; Hannibal swearing eternal enmity to the Romans; the Death of General Wolfe; Hector and Andromache; the Repentant Prodigal, Penn's Treaty with the Indians; the Presentation in the Temple; Una, from Spenser's Fairy Queen; the Death of Bayard; the Cave of Despair, from Spenser; Moses Receiving the Tables; Antony shewing the Robe and Will of Cæsar to the People; Erasistratus discovering the love of

Antiochus; Devout Men taking the body of Stephen, an altar-piece for Wallbrook Church; Daniel Interpreting the Hand-writing on the Wall; Rinaldo and Armida; St. Michael and the Archangel, an altar-piece for Trinity College Chapel, Cambridge; William de Albanac, and his three daughters; Alfred dividing his Loaf with the Pilgrim; the Battle of the Boyne; the Battle of La Hogue; the Raising of Lazarus, an altar-piece for Winchester Cathedral; the Curing of the Demoniacs, for the King's Chapel at Windsor; the Ascension, for the same; Cromwell dissolving the House of Commons; the Landing of Charles II. at Dover; the Apotheosis of the Princes Alfred and Octavius; Moses striking the Rock; St. Peter Preaching; the Lord's Supper; the Resurrection of St. Paul in the island of Melita; Queen Philippa suing for the Burghers of Calais; King Lear; the Brazen Serpent in the Wilderness; the Expulsion of Adam and Eve from Paradise; the Conversion of Saul, for a church at Birmingham; the first Installation of the Knights of the Garter, for the Audience Chamber, Windsor Castle; Edward III. passing the Soane; the three Marys at the Sepulchre; Edward III. embracing his Son, after the Battle of Cressy; Philippa, Queen of Edward III., at the Battle of Neville's Cross; St. Paul and Barnabas rejecting the Jews, for the chapel at Windsor; Macbeth and the Witches; Edward the Black Prince receiving John King of France, after the Battle of Poitiers; Cordelia and Lear; Queen Elizabeth going in Procession to St. Paul's, after the defeat of the Armada; the Grecian Daughter; and the Descent of the Holy Spirit upon our Saviour, for the King's Chapel. In 1806 he produced his picture of the Death of Nelson, in which there are about fifty figures, real portraits; and in 1814, Christ rejected by the Jewish High Priest, the Elders, and the people; and three years afterwards, Death on the Pale

Horse, from the Apocalypse of St. John; the ideal King of Terrors, is terrifically grand, and not less so, the supernatural courser that he bestrides, and which, issuing from the womb of Night, seems to paw space, delighted at the desolation that attends his steps; the right arm of the spectral monarch is wreathed with a serpent, the other is armed with meteoric plagues. Beneath, lies a dead female, with her husband and motherless child, lamenting her loss, and awaiting their own dissolution. On the right, human desolation is depicted under a variety of sanguinary forms, while, behind in a murky sky, are seen, through a dusky veil, the ghastly shapes of infernals, that in the palpable obscure, find out their uncouth way. Before this group is the representation of the Black Horse of the Third Seal, with its rider, and the balances in his hand. Approaching the foreground, are two figures of Pestilence and Famine, vigorously conceived, and most powerfully expressed. Hence, to the right, the Opening of the first and second Seals, obtains a local habitation: the White Horse and the Saviour of men going forth conquering and to conquer, is the finest figure of the composition. The head of Christ is in profile, and the eye directed to a beatifical vision in the Heavens. Behind this, is the Red Horse, bestrode by a Helmed Warrior, spreading around him with unfeeling sternness, misery and carnage. In this sublime composition, less regard is paid to colour, than expression, and the object of the artist appears to have been to produce a great moral effect, without endeavouring so to please or catch the eye, as to excite admiration. Another of his great works, is a picture of Our Saviour healing the Lame and the Blind, in the Temple; this he presented to the Pennsylvania Hospital. He also painted a picture of the Annunciation for the New Church at Marylebone, but he afterwards presented them with a smaller and bet-

ter picture of the Nativity; he also painted a picture of the Last Supper; portraits of himself and family; the Hovel in King Lear; the King, Queen, and Laertes in Hamlet; the Stoning of Stephen, which, with others above mentioned, have been engraved; was made President of the Royal Academy: died 1820.

WESTALL (Richard), was a member of the Royal Academy, exhibited in 1785 his sarcastic picture of January and May; and two years afterwards, that of Mary Queen of Scots, taking leave of Andrew Melvil, on her way to public execution; and subsequently Esau seeking his Father's Blessing, after Isaac had obtained it; a scene from Chaucer's Wife of Bath, from which specimens of talent much was expected from him, but although he drew well, and exhibited a true poetical taste and occasionally produced images of female loveliness, and chivalrous and romantic feeling; he was in general deficient in vigour and wanting in grace and gentleness, and gradually fell from the eminence he had once attained, and became spiritless and languid both in design and execution: died 1836.

WESTENVELDE (Cleerbaut Van), of Ghent, is mentioned in the *Annals de Gand* in 1461; he painted for the church of St. Aspere.

WESTERBAEN (J.), was a celebrated painter of portraits; those he painted of Goestranus, and other learned men, and which were engraved by H. Barry, sufficiently attest his skill, he was Dean of the Society of Painters at the Hague: died 1659.

WET (Gerard de), born at Amsterdam, in 1616; was a pupil of Rembrandt, whose manner he followed, he sometimes had a good tone of colour, and painted landscapes well: died 1679.

WETH (James de), is described in the Catalogues of Hoet and Terwesten, under that name, and under that of John de Weth, painter and picture

dealer of Haerlem. The subjects of the known pictures of J. de Weth are almost always taken from sacred history, and are in general in the manner of Rembrandt, of a greenish cast, and very deep colour, but more full, laboured, and cold than those of Rembrandt, yet when seen at a certain distance, his works resemble those of that master; there are also pictures of a totally different kind, representing cheerful conversations, signed with his name, which makes one suppose that there was another painter of the same name. There was a picture in the collection of J. Tak, at Leyden, representing Christ at the age of twelve years, disputing with the Doctors in the Temple; signed, J. de Weth.

WEYDE (Roger Vander), born at Brussels about 1480; instructor unknown; he was one of the first painters of his country, who introduced a graceful style of designing, and a characteristic expression of his heads. Amongst his principal works, were four pictures in the Council Chamber of the Town House at Brussels, representing subjects connected with the administration of justice; he painted a picture of the Taking down from the Cross, for one of the churches, which was greatly admired; it was afterwards sent to the King of Spain, and a copy of it by Michael Coxis put in its place: died 1529.

WEYER (Hans or John), born in Cobourg, flourished about 1610, is said to have painted several pictures, but we have no description of his works.

WEYERMANS (James Campo), born at Amsterdam, 1679; was a disciple of Van Kessel, and painted fruit, flowers, and still life; but his pictures are not above mediocrity: died 1747. Published the Lives of the Dutch painters, full of gross falsehood and absurdities.

WHEATLEY (Francis), born in London, 1747; was first employed in

painting some decorations at Vauxhall, but his inclination appearing to lead to figures, as well as landscapes, he received some instructions from Mortimer, and met with considerable employment in painting small whole length portraits. He went to Dublin, and painted a large picture representing the Irish House of Commons, in which he painted the portraits of the most remarkable political characters, and gained great reputation. He returned to London, and painted a picture of the Riots in 1786, engraved by Boydell; he had a peculiar talent for painting rural and domestic subjects, and his productions of that sort, greatly admired. He painted twelve pictures to illustrate Boydell's Shakespeare, by which his merit, as a composer and colourist, may be best estimated: died 1801.

WHITE (Robert), born in London, about 1645; drew portraits in black lead upon vellum, in which he excelled; the heads of Sir Godfrey Kneller and his brother, were painted from his drawings, and Sir Godfrey painted White's portrait in return: died 1704.

WHITE (George), the son of Robert, flourished about 1720; was instructed by his father in the principle of design, and is said to have occasionally painted both in oil and in miniature.

WHITE (Charles), born in London, 1751; was first an engraver, and afterwards worked chiefly, if not entirely, in the chalk style; at first on trifling subjects from design by ladies, and afterwards on works of more importance: died 1785.

WHOOD (Isaac), lived in the reign of George I., and was celebrated for his portraits in oil, on vellum, and drawings in black lead, chiefly profiles. *Walpole*, v. 3. p. 76.

WHOOD (J.), a portrait painter, resided some years in Lincoln's-Inn-Fields. Mr. Sandby had a whole length portrait of a young lady by him, cleverly executed: died about 1769.

WIBERT—See VUIBERT.

WICKSTEAD (Philip), born in London; was a disciple of Zoffany, and distinguished himself chiefly as a painter of small whole-length portraits: died about 1790.

WIERENGEN (Cornelius), born at Haarlem about 1600; excelled in painting sea-pieces and storms, which he executed with great truth and precision.

WIERINGA (Gerard), born at Groningen; studied under John Wieringa, a painter of ornaments; afterwards went to Dusseldorf to improve himself by studying the pictures in the gallery of the Elector. He returned to his native city in 1790, and there gave lessons in design, and painted landscapes. In 1810 he obtained the prize at the Academy of Leyden, for a landscape representing the decline of day. One of his best scholars was J. N. Schoonbeek, who employed himself at Paris for some years at landscape painting, and died at Groningen, in 1817.

WIGMANA (Gerard), born in Friesland, 1673; he went to Italy, and is said to have studied the works of Titian, Raffaele, and Giulio Romano, and on his return, acquired some reputation as a painter of history, cabinet size, as remarkable for their laborious finishing and gaudiness of colour, as for the vulgarity of characters, and incorrectness of design. His subjects of the most interesting events of sacred or profane history, were distinguished by a burlesque perversion of characteristic expression, and a total inattention to the propriety of costume; and yet he had the vanity to assume to himself the title of the Raffaele of Friesland; he visited England but met with no encouragement: died 1741.

WILDENS (John), born at Antwerp, 1584; nature seems to have been his instructor, and he was constantly employed in the fields and forests, designing every object that appeared to

him picturesque or remarkable. He was employed by Rubens in painting the landscapes in the background of his pictures, and so closely imitated Rubens in the freedom of his touch, and the harmony of his colouring, that the whole appeared as if done by one hand. Several of his landscapes are in the public edifices at Antwerp, embellished with figures by the ablest of his contemporaries, the two most esteemed of which, are the Holy Family, and the Repose in Egypt, with figures by John Bockhorst, called Langen Jan: died 1644.

WILLAERTS (Adam), born at Antwerp, in 1577; distinguished himself as a painter of marines, sea ports, and views of the coast, with a variety of shipping and boats, generally embellished with groups of small figures, correctly drawn, and touched with neatness and spirit; he also painted conflagrations of villages, and ships on fire, which are well coloured, and produce a striking effect; his works were held in high estimation: died 1640.

WILLAERTS (Abraham), son of the above, born at Utrecht, 1613; he studied first under his father, and afterwards under John Bylaert, a painter of little celebrity, then under Simon Vouet, and became a reputable painter of history: died 1670.

WILLE (Peter Alexander), born in Paris, 1748, was the son of John George Wille, a celebrated engraver, by whom he was instructed in design, he afterwards became a scholar of Vien and Greuze, and distinguished himself as a painter of domestic scenes and conversations; his abilities may be best judged of by an inspection of the prints engraved from his pictures by his father.

WILLEBORTS (Thomas), called Boscharts, born at Bergen op Zoom, 1613; he studied first under Gerard Segers, then visited Italy, studied the works of the best masters, and returned to Antwerp a correct and graceful painter; he painted several

altar-pieces for the churches in Flanders and Brabant, which are not disgraced by a comparison with those of Rubens or Vandyck; in portraiture he so closely approached the latter, that some of his heads have been mistaken for Vandyck's; for the Prince of Orange he painted several works, particularly a large allegorical picture of War and Peace, ingeniously composed and admirably coloured; one of his most esteemed pictures is the Marriage of St. Catherine, in one of the churches at Antwerp; and the Martyrdom of St. Basil, at Brussels: died 1656.

WILLEMAANS (Michael), born at Lubeck, 1630; was first a scholar of Jacob Backer, and afterwards of Rembrandt, under whom he studied several years and became a reputable painter of history; he executed several works for the Elector of Brandenburg, particularly a large picture of Vulcan forging the Arms of Mars; and was also employed in several of the courts of Germany, where his pictures are highly esteemed: died 1697.

WILLEMS (Mark), born at Mechlin about 1527; was a scholar of Michael Coxcie; he was a very eminent painter, composed with facility, and his figures were well drawn. In the cathedral at Mechlin is a fine picture by him representing the Decollation of St. John; when Philip, King of Spain, entered Madrid he painted a triumphal arch, which did him great credit: died 1561.

WILLIAMS (John), an English portrait painter, is said to have been a scholar of Richardson; was an artist of considerable ability, and his portraits were greatly admired; he painted a portrait of Mrs. Beard, the celebrated singer, engraved by McArdeil: died about 1780.

WILLINGEN (Peter Vander), born at Bergen op Zoom, 1607; painted emblems of mortality, surrounded with vases of gold and silver, books and musical instruments, highly

finished, and with a natural appearance and effect: died 1665.

WILLISON (George), born in Scotland; studied at Rome, and on his coming to England in 1771 was an exhibitor at the Royal Academy, but meeting with but little encouragement he abandoned the profession: died 1795.

WILLS (Rev. James), was Chaplain to the Society of Artists; there is a figure drawn by him in the Royal Academy, but it is very incorrect; he also painted a portrait of the Rev. Mr. Sanders; but his principal performance is a picture of Young Children brought to Christ, which he presented to the Foundling Hospital: died 1777.

WILS (John), born at Haerlem, is little known, as his best works are attributed to Claude Lorraine and to Berghem, the last of whom was his pupil; he painted landscapes in the manner of I. Both, the figures of which are inserted by Wouwermans and Berghem.

WILSON (Richard), born at Montgomeryshire, 1714; studied first in London under an obscure portrait painter, named Wright, and for some years devoted himself to that branch; in 1749 he painted a large picture of George III. and his brother the Duke of York, and had acquired considerable reputation as a portrait painter; he afterwards visited Italy and painted a landscape, which was accidentally seen by Zuccarelli, he was by him advised to apply himself to landscape; Vernet also saw one of Wilson's landscapes, and offered him one of his best pictures in exchange for it, which being accepted, Vernet placed Wilson's landscape in his exhibition room, and this laid the foundation of his reputation; Mengs also painted Wilson's portrait, and received one of his landscapes in return; he painted a picture of Niobe, which was exhibited in the Royal Academy in 1760, by which he acquired great reputation. His views in Italy were selected with

judgment and taste, and in his pictures the waving line of mountains which bound the distance in every point of view, and the dreary and inhospitable plains, rendered solemnly interesting by the mouldering fragments of temples, tombs, and aqueducts, are all indicated in a masterly manner, exhibiting that local character which must be considered as peculiarly grand and graceful. In his English pictures he is particularly successful in the fresh and dewy brightness he has given to his verdure; he frequently painted the same subject or view three or four times with little or no variation, a circumstance that has given rise to a suspicion of the originality of some works that were really the production of his pencil; although he has been absurdly called the English Claude, their styles are so totally different that no comparison can be made; in one respect they agreed, and that was in the bad taste of their figures. The landscapes of Wilson cannot be easily enumerated; Sir Joshua Reynolds had a Storm, with the story of Niobe introduced; Sir W. W. Wynne, the Meeting of Cicero with his Friends at the Tusculan Villa; two large views in Wales, and some other landscapes; and Lord Thanet has *Mecenas' Villa at Tivoli*, and two smaller scenes in Italy: died 1782.

WILSON (Benjamin), born at Leeds, Yorkshire, came to London, and ranked amongst the first of the portrait painters of his time, who endeavoured to introduce a better style of relief and of the *chiaro-oscuro* into his pictures; his heads are coloured with more warmth and nature than in the generality of his contemporaries; one of his best pictures is a view of Tivoli, and another of a half-length portrait of Dr. Maty, one of the Librarians of the British Institution. His instructor is unknown: died 1758.

WINGHEN (Joseph Van), called the Old, born at Brussels, 1512;

went to Rome and studied four years. Amongst his best pictures are, a Last Supper, and Apelles falling in love with Campaspe whilst he painted her picture; he also painted an allegorical composition in which invention and art are skilfully combined: died 1603.

WINGHEN (Jeremiah Van), called the Young, born at Brussels, 1758; studied under his father, afterwards visited Italy, and was much employed in historical subjects, but on his return to Frankfort gave himself up entirely to portrait painting; he finished with great care, and gave a striking resemblance and a look of natural life: died 1648.

WINSTANLEY (Hamlet), son of Henry Winstanley, the projector and builder of the Eddystone lighthouse; studied first under Sir Godfrey Kneller, on leaving whom he went to Italy, and on his return to England he applied himself entirely to engraving: died about 1760.

WINTER (Giles de), born at Leuwarden, 1650; was a scholar of Renier Brakenberg, whose style he imitated with considerable success, and painted similar subjects, viz. Dutch Boors regaling, and the Recreations of the Cabaret. His pictures are ingeniously composed, and his colouring brilliant and clear, but his design is even more incorrect than that of his instructor; his works are little known except in Holland, and there they are not held in much estimation: died 1720.

WIRTEX (John), was a great designer with the pen, and an imitator of Albert Durer; Signor Venturino has in his collection at Lisbon a very fine design by his hand.

WIRZ (John), born at Zurich, 1640; was a scholar of Conrad Meyer, and practised portrait painting with considerable success, but is more deserving of notice as an engraver: died about 1700.

WISSING (William), born at Amsterdam, 1656; studied historical designs and portrait painting under



Doudyns, then came to England and assisted Sir Peter Lely, and imitated his style and colouring so closely, that having painted a portrait of the Duke of Monmouth he obtained the favour of Charles II. as well as of several of the ladies and of the nobility of that gay court; he was afterwards appointed principal painter to James II. by whom he was sent to the Hague to paint the portraits of William and Mary, Prince and Princess of Orange, by which he acquired considerable reputation; his portraits are considered little inferior to Kneller's: died 1687.

WIT (Peter de), called Pietro Candido, born at Bruges, 1548; instructor unknown; he went to Italy and assisted Vasari in the works he was then employed on in the Vatican; he painted with equal success in oil and fresco, and was employed in several considerable works for the Grand Duke of Tuscany and in designing some cartoons for tapestry: died 1559.

WIT (Gaspar de), born at Antwerp, 1621, brother of Peter; visited Italy, and on his return painted small landscapes, very highly finished, and generally embellished with architectural ruins, &c. from designs he had made in Italy, and by which he acquired considerable reputation: died 1673.

WIT (Emanuel), born at Alkmaer, 1607; was a scholar of Evert Van Aelst, a painter of still life, whose style he did not follow, but applied himself to portrait painting, in which not meeting with the encouragement he expected, he studied perspective and architecture, and became one of the most eminent artists of his country. He usually represented the interior of churches and temples. His style of composition is so peculiar, that his pictures may be easily known: in some the minister is represented performing divine service, in others the congregation are assembling, or the organ loft, monuments, pulpits, and seats are already crowded, and in his

best pictures the sun is shining through the windows, and produces a pleasing and natural effect: died 1692.

WIT (Jacob de), born at Amsterdam, 1695; studied first under Albert Van Spiers, a painter of history of some eminence; afterwards visited Antwerp, and became a scholar of Jacob Van Halen, a painter of little celebrity, and upon leaving him devoted himself entirely to the study of the works of Rubens and Vandyck. He was chiefly employed in painting ceilings and the decorating of splendid apartments with emblematical and allegorical subjects, which he composed with great ingenuity and coloured agreeably. He was particularly successful in the design of children, which he was fond of introducing into his pictures. He embellished the great Council Chamber at Amsterdam with several subjects from the Old Testament, and painted several altar-pieces for the Catholic churches in Holland. His sketches for his large works are touched with neatness and spirit, are well coloured, and held in considerable estimation: he was living in 1744.

WITHOOS (Matthew), born at Amersfort, in 1627; was a scholar of Jacob Van Kampen, a painter of history and architecture; afterwards travelled to Italy with Otho Marcellus, and distinguished himself as a painter of curious plants, fruit, flowers, reptiles, and insects, which he represented with surprising truth and precision, and finished highly. He generally introduced thistles into his pictures, with snakes, adders, or vipers amongst them. His works are greatly admired and fetch high prices: died 1703.

WITHOOS (John), son of the above, born at Amersfort, 1648; was first instructed by his father; then visited Italy, and employed himself in designing the most picturesque views in the vicinity of Rome. He painted in water colours, in a neat, finished style, and his drawings were much admired: died 1685.

**WITHOOS** (Peter), younger brother of John; received his first instructions from his father. He excelled in painting flowers, plants, and insects, in water colours, on vellum, which he finished in a delicate style, accurately designed, and coloured from nature. His works are highly esteemed in Holland, and fetch considerable prices: died 1693.

**WITHOOS** (Francis), youngest son and scholar of Matthias Withoos; painted plants and insects in water colours, in the style of his brother Peter, but very inferior to him: died 1705.

**WITT** (Thomas Vander), born at Piershil, 1659; was a pupil of John Verkolie, and a painter of portraits. All his productions, such as his family pictures, portraits, &c. are well finished and of great purity, but in general the colours are glaring, and want vigour; his designs are also incorrect and deficient in expression: he died at Delft.

**WITTE** (Lieven de), born at Ghent, 1510; was a good painter of history, of architecture, and of perspective: died 1564.

**WITTE** (Peter de), born at Bruges, 1548; was a good historical painter, and visited Italy: he died at Munich, 1628.

**WITTIG** (Bartolomeo), born at Oels in Silesia; excelled in painting festivals and concerts of music. In the Gallery of the Louvre is a picture by him representing a sumptuous banquet, which possesses considerable merit: died 1684.

**WOENSELL** (Petronella Van), of the Hague, born 1785; exhibited in 1816 at Amsterdam a fine picture of flowers and fruit: she died at the Hague in 1839.

**WOLCOT** (John), born at Dodbrook, in Devonshire, 1738; having a taste for drawing, produced several interesting views of romantic scenery in that neighbourhood. He afterwards entered into partnership with Opie, the artist, but soon abandoned the

profession and devoted himself to literary pursuits: died 1819.

**WOLFAERTS** (Artus), born at Antwerp, about 1625; painted history with great reputation. His compositions are grand though simple; the character of his heads noble and elevated, and his subjects are usually enriched with architecture and landscape. He occasionally painted festivals and merry makings in the style of Teniers.

**WOLFF** (Benjamin), a German Jew, born at Dessau, 1758; a pupil of Frisch, painter to the court of Berlin; lived at Dresden, where he studied the paintings of the first masters in various galleries, and then went to Vienna, where he passed some time in painting portraits in oil and in miniature; he afterwards visited Rome, and studied, under Pompeo Battoni, the antiquities and best pictures of the Italian school. He then went to Leghorn, and subsequently to Amsterdam, where he painted a number of portraits and family pictures, and some historical works. In 1803 he went to Paris to visit the museum; he made for the Dutch Ambassador at Paris, Mr. Schimmelpenninck, a copy of Gerard Douw's picture of the Woman with the dropsy, of the same size as the original, which gained him the most flattering distinctions; he also painted a family picture for his Excellency, and copied the portrait of Prince William I. for the Queen, and that of Admiral de Ruyter, after F. Bol, for the Government. In the museum at Amsterdam is the portrait of Francis I., after Titian, taken by him: he died at Amsterdam, 1825.

**WOLGEMUT** (Michael), born at Nuremberg, in 1434. A picture by him is preserved in the Gallery of the Louvre, representing Christ brought before Pilate: it is painted in the dry Gothic style which characterized the German school previous to the period of Albert Durer.

**WOLTERS** (Henrietta), born at Amsterdam, 1692; the daughter of Theodore Van Pee, an artist of little

note; was instructed in miniature by James Christian Le Blond, whom she soon surpassed, both in delicacy of touch and beauty of colouring. She copied in miniature the portrait of Vandyck with surprising fidelity. Her extraordinary talents soon attracted public admiration, and she was employed to paint the portraits of the principal families at Amsterdam; and also that of Peter the Great of Russia. Her miniatures are exquisitely finished, and possess all the force of oil paintings: died 1741.

WOODCOCK (Robert), an amateur painter of sea-pieces; from childhood had studied the construction of ships with so much attention that he could cut out a ship with all the rigging to the utmost exactness. He copied above forty pictures of Vandervelde: died 1728.

WOODFORDE (Samuel), born at Castle Cary, Somersetshire, 1764; in 1782 became a student of the Royal Academy, and designed from casts and from the naked figure, and in 1786 visited Italy, studying from the works of the most celebrated masters, particularly those of Raffaele and M. Angelo, and copied in easel size the large picture by Paolo Veronese of the family of Darius; also the School of Athens; and the Parnassus of Raffaele; and on his return to England painted the forest scene in Titus Andronicus, to illustrate Boydell's Shakspeare. In 1827 he became a Royal Academician, his reception picture representing Dorinda wounded by Silvio, small cabinet size, but not well coloured. Amongst his other pictures may be mentioned the Departure of Ulysses; Diana and her Nymphs; a subject from Sir Walter Scott's Lay of the last Minstrel; and Charles I. taking leave of his Children, his best historical composition; and amongst his portraits those of the Earl of Winchelsea; some of the family at Stourhead; and a Spanish Shepherd with his dog: died 1817.

WOOLASTON (John), born in

London, about 1672; painted portraits, whose only merit consisted in their being good likenesses. He twice painted the portrait of Thomas Britton, the small coal man, one of which is now in the British Museum.

WOOTTON (John), an Englishman; flourished about 1720; was a scholar of John Wycke, and particularly excelled as a painter of landscapes and animals, particularly horses, and in designing the sports of the turf and the field, his horses and dogs were drawn with surprising spirit and accuracy. He was employed by the principal frequenters of Newmarket in painting the portraits of their favourite racers. He painted a picture of William Duke of Cumberland, with a view of the routed rebel army, near Culloden; also painted landscapes with considerable success, in which he sometimes imitated the style of Claude Lorraine and Gaspar Poussin; there is, however, a splendid specimen at Althorp, engraved. See *Dibdin's Althorpiana*: he died in 1765.

WORLIDGE (Thomas), an English painter, &c.; flourished about 1760; practised miniature painting for some time, and afterwards attempted portraits in oil, but not meeting with much encouragement he abandoned that pursuit, and confined himself entirely to engraving. His drawings on vellum in Indian ink and black lead are admirable: died 1766.

WORDALE (James), an English portrait painter, and scholar of Sir Godfrey Kneller; but never arrived at any great eminence in the art: died 1767.

WORST (John), born in Holland, 1625; went to Italy, where he learned to paint landscapes. He died in Holland, 1680.

WOUDE (Engelbert Vander), a priest of the Abbey of les Dunes at Bruges; painted miniatures.

WOUTERS (Francis), born in Brabant, 1614; was educated in the school of Rubens, at Antwerp, but

devoted himself to the study of landscape painting, in which he became one of the most eminent artists of his time; his pictures generally representing the most picturesque views in the Forest of Soignies, near Brussels, embellished with figures representing historical or fabulous subjects, such as Pan and Syrinx, Venus and Adonis, or Venus attended by Cupids, correctly drawn, and ingeniously grouped, his pencil is bold and free, resembling the style of his instructors, and his colouring clear and brilliant; there are some altar-pieces by him in the churches in the Netherlands, particularly one of giving the keys to Peter, and the Visitation, but he was less successful in large pictures than in those of a smaller size: died 1659.

WOUVERMANS (Philip), born at Haerlem, 1620; was the son of Paul Wouvermans, a painter of history of little celebrity, from whom he received his first instructions; he afterwards became a disciple of John Wynants, whose landscapes he frequently decorated with his admirable figures and animals; his pictures usually representing huntings and hawking parties, horse-fairs, encampments, halts of travellers, farrier's shops, and other subjects, in which he could introduce horses, which he designed with a correctness and spirit that has never been equalled; some of his landscapes are simply composed, others are enriched with architecture, fountains, or splendid edifices; his scenery always picturesque, is constantly diversified with a charming variety, and though his pictures have the appearance of extremely high finishing, few artists have left behind them such a number, or such a variety of interesting productions, his skies and distances, trees and plants, are the genuine representations of nature; he was so ill requited for his labours, that a short time before his death, he ordered all his studies and drawings to be burnt, that his son might not follow a profession from which he had derived

nothing but poverty and wretchedness: died 1668.

WOUVERMANS (Peter), younger brother of Philip, born at Haerlem about 1625; studied first under Roland Roghman, and afterwards under his brother, whose style he followed with so much success, that some of his best pictures have been taken for early productions by Philip; he painted similar subjects, but his figures and horses are not so correctly drawn, neither is his pencil so spirited or delicate, nor is his colouring so clear and transparent: died 1683.

WOUVERMANS (John), younger brother and scholar of Philip, was born at Haerlem about 1628; his pictures represent landscapes, with figures and buildings, and are painted in a more pleasing tone of colour, and with a more spirited and masterly touch than those of Peter: died 1666.

WRIGHT (Richard), born in Liverpool about 1735; by his own genius and industry acquired considerable reputation as a painter of sea-pieces, and in 1764 obtained the premium from the Society of Arts, &c. for the best picture of a sea view, and again in 1766 by a sea-piece, from which Woollett engraved his celebrated print of the Fishery: died 1775.

WRIGHT (Michael), born in Scotland, came to London when about seventeen years of age, and became celebrated as a portrait painter; in 1672 he painted a whole length of Prince Rupert in armour, with a large wig; he also painted the portraits of Edward Turner, son of Sir Edward, Speaker of the House of Commons and Chief Baron, two pictures of a Highland Laird, and an Irish Tory whole lengths, in their proper dresses, of which several copies were made, also a large picture of John Lacy, the Comedian, in the character of Parson Scruple, in the Cheats; Sandy, in the Taming of the Shrew, and Monsieur de Vice in the Captain; of the last of which several copies were made, and he twice drew a Duke of Cambridge, son of

King James, (perhaps the two children who bore that title). *Walpole*, vol. 3. p. 71.

WRIGHT (Joseph), known as Wright of Derby, at which place he was born in 1734; was first a scholar of Hudson, on leaving whom he established himself as a portrait painter, and met with flattering encouragement: in 1765 he sent two pictures to the Exhibition, which were much admired, and the following year sent three candlelight and fire pictures, which established his reputation in that particular branch of the art; in 1725 he exhibited twenty-four pictures of his own works at the Great Room in the Piazza, Covent Garden, and the principal of which represented the destruction of the floating batteries near Gibraltar; he executed some fine drawings after Michael Angelo. His last work, a view of the Ulleswater, on a large scale, may vie with the best productions of Wilson, and of his historical works, his picture of the Dead Soldier, Edwin at the Tomb of his Ancestor, Belshazzar's Feast, Hero and Leander, the Lady in Comus, and the Storm Scene in the Winter's Tale, painted for Boydell's Shakspeare, are highly commended: died 1797.

WUBBELS (John), Superintendent of the cabinet of pictures of the Sieur Hope, Senior, at Amsterdam; was a pupil of J. M. Cock, and designed and painted some beautiful shipping-pieces in his style.

WULFHAGEN (Francis), born at Bremen, 1620; was a pupil of Rembrandt; he painted in the manner of his master, and was very highly esteemed: died 1678.

WULFRAET (Matthias), born at Arnheim, 1648; studied under Abraham Diepraam, a painter of drolleries and drunken frolics, whose subjects he did not adopt, but painted with considerable success conversations, and assemblies of persons in higher life, composed with taste, and delicately finished, also painted small

portraits, and domestic and historical subjects, which were held in great estimation in Amsterdam, where he chiefly resided: died 1727.

WURSCH (M.), born in Switzerland; painted history, and several of his works are in the abbey of Engelberg, which are much admired for their expressive colouring: died 1798.

WYCKE (Thomas), born at Haerlem, 1616; excelled in painting sea-ports, shipping, and small figures, which frequently represent the ports in the Mediterranean, and his figures represent inhabitants of different countries, dressed in their various costumes correctly designed, and touched with great spirit, in a style resembling Peter de Laer; he also painted fairs and public markets, and the interiors of chemists' laboratories, with their utensils, in all of which he was equally successful; he came to England about the time of the Restoration, and was much employed. In Burlington House is a view of the Parade in St. James' Park, with Charles II., his courtiers, and women in masks, walking: the statue of the Gladiator is at the head of the canal. He also painted the great Fire of London more than once, and a view of London before the fire, and the Thames taken from Southwark, with the great mansions of the nobility then on the Strand, of which there is an engraving. His pictures are well composed, colouring warm and transparent, and pencil bold and free: died 1686.

WYCKE (John), son of the above, born at Haerlem, about 1640; was instructed by his father, whom he accompanied to England, and distinguished himself as a painter of battles and sieges, nor was he less successful in huntings and processions; he appears to have imitated the style of Philip Wouvermans, but upon a larger scale, and though inferior in the neatness and delicacy of his finishing, his horses and figures are correctly drawn, and touched with great spirit and animation. His pictures are well

composed, and his landscapes represent agreeable scenery; he sometimes painted large pictures, such as the Battle of the Boyne, and the Sieges of Namur and Naarden; he painted several views in Scotland, and in the Isle of Jersey, and made the designs for a book of Hunting and Hawking: died 1702.

WYNANTS (John), born at Haerlem, 1600; instructor unknown; he was one of the most distinguished artists of his time; he established a school, and Adrian Vandevelde, Philip Wouvermans, and others of his pupils occasionally contributed to the embellishment of his landscapes by the introduction of their admirable figures and animals. In the pictures of Wynants, the views are generally flat and confined, with broken grounds and winding sandy roads, the plants and stunted trees, the cottage and the hovel being faithful representations of nature, and of the scenery of his country; his works are by no means uncommon, yet their merit secures them a place in the choicest collections, and they are very valuable: died 1760.

WYNTRACK (—); this painter appears to have been the companion and friend of John Wynants; he usually painted, in small dimensions, geese, ducks, fowls, &c. in the collection of M. la Coste. At Dordrecht is a painting by Wynants representing a brewery situated by a piece of water, into which Wyntrack introduced the birds.

WYTEVELDE (Baldwin), a Fleming, in conjunction with John De Stecner, painted a picture in 1443, for the church of the convent of Vieux-Bois, at Ghent.

WYTMAN (Matthew), born at Gorcum, 1650; studied some time under Henry Verschuring, and first painted landscapes, but afterwards became a scholar of John Bylaert, and applied himself to painting conversations and domestic subjects, in which he imi-

tated the style of Gaspar Netscher with success, but differs from him by introducing elegant landscapes into his backgrounds; he also painted flowers and fruit, which were not without merit, and from which he acquired considerable reputation: died 1689.

XIMENES or ZIMENES (Juan Fernandez)—See MUDO.

XIMENES (Francis), born in Saragossa, learned the principles of painting in Spain, then went to Rome, and by most assiduous and severe study of the works of the greatest masters, formed for himself a peculiar and graceful manner: upon returning to his own country, so well qualified, he painted a great number of works in public and in private, and amongst many others, that merit distinction, must be mentioned the three large paintings of forty feet each, that are placed in the chapel of St. Peter in Saragossa. With the fruits of his industrious pencil he built and endowed an establishment for the support of orphans of poor painters, and an academy adjoining for instructions in painting to such as might wish to learn the art: he died 1666, aged 68.

XIMENES (Bernabe), born in Lucerne, passed the first years of his life in the Militia, but feeling himself strongly inclined to painting, he deserted, and went to Rome, where he studied very assiduously the best paintings of battles, returning into Spain, being obliged to return to his duty as a soldier, he painted but few things, one of which, the battle of St. Jago, with a great number of figures, is in the possession of Count di Taroca in Lisbon. *Palumino* says, p. 377, that he died in 1672, aged 70.

XSEL, a Swiss painter of history and still life, was in the service of Peter the Great, and was also painter to the Royal Academy of Arts and Sciences: died 1743.

**YANES** (Hernando), born at Medina in Spain, is said to have studied at Rome under Raffaele, his principal works are in the churches at Cuenca, of which the most esteemed are the Adoration of the Magi, and the Dead Christ in the lap of the Virgin: he lived about 1531.

**YEPES** (Thomas de), born at Valencia; excelled in painting flowers, fruit, and fish, and still life; his works are highly esteemed, and many are to be found in the private collections at Valencia, Madrid, and Seville: died 1674.

**YOUNG** (T.), this name appears on the portrait of a Horse, with a landscape in the distance; it is marked Young Pinxit, 1788.

**YPRES** (Charles de, a Flemish painter), born at Ypres, 1510; studied in Italy, and acquired a style of painting very much resembling Tintoretto.

**YUSO** (Fray Mattias Antonio Trala), born at Valencia, 1680; was principally employed in painting Madonnas, and Holy Families for the convent of St. Francis, of which he became a monk, his pictures possess considerable merit: died 1753.

**YVRART** (Baudrin), born in Picardy, 1610; is said to have been a good painter of history, although we have no account of his style: died 1690: his master is not known.

**ZAAGMOOLEN** (Martin), born in Holland, neither date nor master mentioned, is said to have been a painter of history; one of his pictures, the Last Judgment, is described by Houbraken as composed of a great number of figures very incorrectly drawn, and feebly coloured.

**ZAANREDAM** (Peter), born at the village of Assendelft, 1597; was a pupil of Francis Peter de Grebber, and one of the Society of Painters of St. Luke, at Haerlem, in 1628; he painted perspectives and interiors of

churches; his works, always recherchée, are now very rare; he painted a view of the Hotel-de-Ville at Haerlem, enriched with a great number of personages come to assist at the solemn entry of Prince Maurice. In the museum of Amsterdam is a view by this painter of a part of the interior of the grand church of Haerlem, ornamented with figures.

**ZABALLI** (Virgil), a Florentine, scholar of James da Empoli, was a great copyist, inventor and engineer of machinery; he assisted his master when in old age he was reduced to poverty, and bought his studio: died in 1685, aged 84. *Baldinucci*, par. 2. s. 4. p. 183.

**ZACCHETTI** (Bernardino), born at Reggio, flourished about 1523, and painted history in the style of Garofalo.

**ZACCHIA** (Paolo il Vecchio), born at Lucca, flourished about 1527; painted history with considerable reputation, and in his picture of the Ascension, at Lucca, evinces an acquaintance with foreshortening superior to the artists of his time; he also painted the Assumption, which is spoken of as a work of great ability.

**ZACCOLINI** (Padre Matteo), born at Cesena, in the Roman States, 1590; he distinguished himself as a painter of history and perspective, and is said to have instructed Domenichino and the Poussin: died 1630.

**ZACHTLEVEN** (Cornelius), born at Rotterdam, 1606; settled at Antwerp, and acquired considerable reputation as a painter of drolls and drunken frolics, in which he imitated the style of Adrian Brouwer; he also painted interiors of kitchens and farm houses, with the recreations of the villagers, in which he seems to have made the works of D. Teniers his model; some of his best pictures represent corps-de-gardes, with soldiers playing at cards, and otherwise amusing themselves, embellished with warlike implements, helmets, the armour, &c. drawn

with precision, and touched with great spirit; well composed, bold and free in design, and though less clear and harmonious in colouring than Teniers or Brouwer, still possessing considerable merit, and are to be found in the best collections: died 1685.

**ZACHTLEVEN** (Herman), born at Rotterdam, 1609, is said to have been a scholar of John Van Goyen, whose style he did not follow, but applied himself to designing the most picturesque views on the borders of the Rhine and Meuse; he painted landscapes in a neat high finished style, with a number of figures and boats, correctly drawn, and touched with great spirit, a pleasing blueish vapoury tint in the distance, skies light and floating, colouring clear and transparent; he also painted views of the vicinity of Guelderland and Cleves: died 1685.

**ZAGANELLI**—See **COTIGNOLA**.

**ZAIS** (Giuseppe), born at Venice; studied under Francesco Zuccarelli, and painted landscapes with considerable success; his genius was more original and inventive, but his colouring was inferior to that of his instructor, and less facile in his touch; he also painted battle-pieces, which possess great merit: died 1784.

**ZAMBONI** (Matteo), born at Bologna; was one of the ablest disciples of Carlo Cignani, and painted history with considerable reputation; he painted two altar-pieces at Rimini, one representing the Life of St. Pietro Celestino: the other that of St. Benedetto: he flourished about 1700.

**ZAMBRANO** (Juan Luis), born at Cordova, 1599; was a disciple of Pablo de Cespedes, and a successful follower of his style; his principal works at Cordova are two altar-pieces representing the Stoning of Stephen, and the Martyrdom of St. Acisclo and St. Victoria; there is also a fine picture by him of the Guardian Angel,

and a St. Christopher, which are designed in the great style of Michael Angelo: died 1639.

**ZAMORA** (Juan de), born at Seville; he distinguished himself as a painter of landscapes, decorated with historical figures, in which he appears to have imitated the best masters of the Flemish school: died about 1610.

**ZAMPALOCCHI** (Dominic), a painter of the city of Prato in Tuscany, scholar of Nicholas Soggi; went to Rome in the service of the Portuguese ambassador, for whom he painted many works; he afterwards served Don Ferrante Gonzaga, Viceroy of Sicily, by whom he was made superintendent of the fortresses.

**ZAMPEZZO** (Giovanni Battista), born near Bassano, in 1620; studied at Venice under Jacopo Apollonio, whose style he successfully imitated, and painted some altar-pieces for the churches there, which were considered little inferior to the works of Apollonio: died 1700.

**ZAMPIERI**—See **DOMENICHINO**.

**ZANARDI** (Gentile). This lady, born at Bologna, was instructed in the art by Marc Antonio Franceschini: she possessed an extraordinary talent for copying the works of the principal masters; she also painted historical subjects of her own composition with equal taste and delicacy.

**ZANCHI** (Antonio), born at Venice, 1639; was a scholar of Francesco Rusca, but is more noticed for the number of his works than for their merit; his most considerable performance is a picture representing the Plague which afflicted Venice in 1630; in the church of St. Girolamo are some of his works, representing the Good Samaritan, and the Prodigal Son: died 1722.

**ZANIMBERTI** (Filippo), born at Brescia, 1585; was educated in the school of Santa Peranda, and painted history in the style of his instructor;



he also excelled in easel pictures representing historical or fabulous subjects, into which he introduced a number of small figures, well composed and touched with great spirit; of his historical works, a large picture of the Miracle of the Manna is highly extolled: died 1636.

ZANOTTI (Giovanni Pietro), born at Paris, 1674; went to Bologna, and became a scholar of Lorenzo Pasinelli, under whom he acquired an agreeable tone of colouring, a mellow pencil, and an intelligent acquaintance with the principles of the chiaro-oscuro; he painted several altar-pieces for the churches at Bologna, the most esteemed of which are the Incredulity of St. Thomas; the Nativity; and the Resurrection; he also painted a large picture for the Palazzo Publico, representing the Ambassadors from Rome swearing fidelity to the Bolognese. At Cortona he distinguished himself by several pictures, particularly three, representing Christ appearing to Mary Magdalen; Christ bearing his Cross; and the Murder of the Innocents: died 1765.

ZABINNENA (Francesco), born at Valencia about 1550; went to Italy when young, and is said to have studied in the school of Titian; his principal works are in the monastery of San Miguel de los Reyes, and in composition and colouring they are worthy of the school in which he was educated: died 1624.

ZABINNENA (Christobal), born in Valentia, was a son of Francesco, and a scholar of Tiziano, whom he imitated very exactly; returning home, he painted many works, particularly in the monastery of St. Michael: died 1600.

ZABINNENA (Juan), also a son of Francesco, was instructed by, and painted history in the style of his father; several of his works are in the public edifices at Valencia.

ZANTEN (Peter Van), born at Leyden in 1746; was a good painter of

portraits, but quitted that art to become a dealer in paintings and designs: he died at Rotterdam in 1813.

ZEEMAN (Remy or Renier), born at Amsterdam, 1612; he excelled in painting sea views, harbours, and shipping, designed with correctness and precision, and the figures well drawn, and touched with great spirit.

ZEEMAN (Enoch), place of nativity or instructor not mentioned; came to London, and met with considerable employment in painting portraits and heads in the laboured style of Denner: died 1744.

ZEEMAN (Paul), son of Enoch, also a portrait painter; but we have no account of his works.

ZEEMAN (Isaac), brother of Enoch, practised the art, and died 1751, leaving a son, who was also a painter.

ZEGELAER (G.), the Dumb, was a painter of history and landscapes; he also composed and painted some small pictures, which sold for high prices at the sale of Mr. Gildemeester's collection: he died at Zwolle in 1790, aged 70.

ZEGHERS—See SEGHERS.

ZELOTTI (Battista), born at Verona, 1532; brought up in the school of Anthony Badile; was a fellow student with Paolo Veronese, with whom he co-operated in several of his works; is called by *Vasari* Battista da Verona, and numbered amongst the disciples of Titian; his picture of the Holy Family, in the Carrara Collection, is painted entirely in the style of that master. His great emblematical subjects in the hall of the Council of Ten have been attributed to Paolo Veronese, but he surpassed him in warmth and harmony of colouring; he was more successful in fresco than in oil painting, and his two pictures in oil representing the Conversion of Saul, and Christ with his Disciples in the Fishing-Bark are admirably designed; he possessed great fecundity of invention; his compositions are learned and judicious, and his touch.

bold and animated; he is, however, inferior to Veronese in the graceful turn of his figures, and in the beauty of his heads: died 1592.

ZENOBIO—See CARLEVARIIS.

ZERBI (John Vincent), a Genoese scholar of Dominic Fiasella; succeeded in portraits and in other paintings: he lived in 1674.

ZERECO (Matteo); this name appears on a large gallery painting of the Last Supper, in the possession of Mr. Acutt, painted in the manner of Murillo, and not unworthy of that great master.

ZEVI (Aldigeri da), a Veronese, and a retainer of the great family della Scala, for whom, among many other works, he painted the grand saloon of their palace, at present the residence of the Governor, representing the siege of Jerusalem as described by Josephus, in which extensive work he exhibited great spirit and judgment; shewing in the foreground the numerous actions of the armies, and enclosing the whole within a border of the most beautiful ornaments, with medallions, suspended, among which are some portraits, the whole of which was well preserved up to 1779. *Vasari*, par. 2, p. 424.

ZIARUKO (John), is said to have been a native of Poland, and most probably a painter, but we have no account of his works.

ZIFRONDI (Antonio), born in the Bergamese States, 1657; went to Bologna, and entered the school of Marc Antonio Franceschini, and became a reputable painter of history. One of his most admired works is a picture of the Annunciation in the church of S. Spirito: died 1730.

ZILOTTI (Domenico Bernardo), born near Bassano about 1730; painted landscapes in the style of Francesco Zuccarelli, which possess considerable merit.

ZOBOLI (Jacopo), born at Modena, was first a disciple of Francesco

Stringa, and afterwards studied at Bologna, and from thence went to Rome, and became a reputable painter of history. One of his principal works at Rome is a picture of S. Girolamo, finely composed and in harmony of colouring superior to most of his contemporaries: died 1761.

ZOCCHI (Guiseppe), born at Florence, 1711; was chiefly employed in embellishing the palaces of that vicinity with ceilings and other ornamental decorations: died 1776.

ZOLA (Guiseppe), born in Brescia, 1675; distinguished himself as a landscape painter of considerable ability, and usually introduced into his pictures subjects of sacred history, but his figures are not equal to the landscape. Several of his works in the public edifices and principal collections at Ferrara, are painted in a bold, free style: died 1745.

ZOMPIR (Gaetano), was one of the first who got a name as a Lombardy painter; his works still shew his skill in the management of the pencil.

ZOPPO (Marco), was born at Bologna, 1451, where he learnt the rudiments of design, and afterwards studied at Padua under Francesco Squarcione, whose style he imitated with great success; he also competed with Andrea Mantegna, his fellow student in several public works at Padua. At Pesaro, he painted an altar-piece, representing the Virgin and Infant Christ, seated on a throne, surrounded by several angels; it is inscribed with his name, and dated 1471. He excelled in portraits as well as in history: died 1517.

ZORG (Henry Martin), called Rokes, born at Rotterdam, 1621; was sent to Antwerp, and placed under the tuition of David Teniers, the Younger, and became an eminent painter of similar subjects; he afterwards studied under William Buytenweg, a painter of conversations, in a more elevated style than Teniers, his pictures representing the interiors of Dutch apartments,

with figures regaling and amusing themselves, in which he sometimes imitated the style of Adrian Brouwer, but the general character of his works is a mixture of the style of both those masters; he also painted conversations and domestic subjects, fairs, and fish markets, ingeniously composed, and correctly drawn, and in colouring warm and mellow. Houbraken mentions two pictures by Zorg, an Italian fair, and a fish market, which he says are somewhat in the manner of Wyck: died 1682.

ZOUST—See SOEST.

ZUBERLIEN or ZIBERLIEN (Jacob), born in Germany, is said to have been a painter, but is more known as an engraver on wood: he lived about 1590.

ZUCCARO or ZUCCHERO (Taddeo), born in the Duchy of Urbino, 1529; was the son of Ottaviano Zuccaro, an artist of little note, by whom he was instructed in design; he afterwards became a disciple of Pompeo da Fano, visited Rome, and designed from the works of Raffaele, and was employed by Daniello de Parma, a painter then in some estimation, to decorate the façade of the Palazzo Mattei, with some emblematical subjects in chiaro-oscuro; he was afterwards engaged by the Duke of Urbino to paint a series of frescoes in a chapel of the cathedral; he returned to Rome in the time of Pope Julius III. and was much employed by him, and by his successor, Paul IV., also by Cardinal Farnese, in several considerable works in fresco; in a chapel of the church of S. Maria della Consolazione are several subjects of the Passion of our Saviour, which are considered amongst his best performances; he designed naked figures correctly, and was particularly excellent in the heads, the hair, and the extremities, but his colouring more resembles marble than flesh: died 1566.

ZUCCARO or ZUCCHERO (Federigo), younger brother of Taddeo, born at St. Angelo, in Vado, 1543; studied

first under his brother, whom he assisted in several of his works at Rome, and was employed by Pope Pius IV. in conjunction with Federigo Baroccio, in the Palazzo Belvidere, where he painted the history of Moses and Pharaoh; the Marriage of Cana; and the Transfiguration; having incurred the displeasure of the Pope, he went to France, and subsequently to Flanders, where he painted several cartoons for tapestry. In 1574 he came to England, and painted the portrait of Queen Elizabeth, and several of her courtiers, and is said to have also painted the portrait of Mary Queen of Scots, engraved by Vertue, probably from some other picture of that unfortunate Princess; he returned to Italy, and was employed by the Patriarch Grimani, to paint some frescoes for his chapel at Venice: the subjects were the Resurrection of Lazarus; the Repentance of Mary Magdalen: and a large picture of the Adoration of the Magi; the latter of which was in oil, and was greatly admired; his compositions are frequently incongruous and extravagant; his forms are by no means select, the characters of his heads are frequently repeated, and exhibit the formality of portraiture; but his colouring is clear and brilliant, although without mellowness or harmony: died 1609.

ZUCCARELLI (Francesco), born in Tuscany, 1712; studied first under Paolo Anesi, then under Giovanni Maria Morandi, and subsequently under Pietro Nelli; he for some time applied himself to historical painting; but his genius leading him to another branch, he afterwards confined himself to landscapes, with small figures, and acquired a pleasing and elegant style, which was greatly admired, not only in Italy, but throughout Europe; he came to England in 1752, and was much encouraged. Amongst the figures which he introduced, he always represented one with a gourd or bottle at his waist, as is commonly seen in Italy: died 1788.

**ZUCCHERI** (Ottaviano) of St. Angelo, in Vado; a painter, more memorable for having been father of Thaddeus and Frederic Zuccheri than for his own works. *Borghini*, p. 506.

**ZUCCHI** (Jacopo), born at Florence, about 1541; was a disciple of Giorgio Vasari, whom he assisted in several of his works; there are several altarpieces by him in the churches at Rome, of which the Nativity of St. John, and the Descent of the Holy Ghost are most worthy of notice.

**ZUCCO** (Francesco), born at Bergamo; first studied at Cremona, in the school of the Campi, and was afterwards a disciple of Pietro Moroni; he painted history and portraits with considerable reputation, in which he sometimes imitated the style of Paolo Veronese so closely, that some of his works have been mistaken for that master's, particularly the Nativity and the Adoration of the Magi, in the church of St. Gottardo at Bergamo: died 1727.

**ZUPELLI** (Giovanni Battista), born at Cremona, flourished at the end of the fifteenth century; painted landscapes, usually embellished with figures representing subjects from sacred history. His style though dry and Gothic, exhibits originality and a graceful air, which distinguishes his figures beyond those of the generality of his contemporaries. In one of the churches at Cremona is a Holy Family by this master, which is spoken of by Lanzi in very favourable terms: died 1636.

**ZUGNI** (Francesco), born at Brescia, 1594; was a scholar of Palma, whom he surpassed in the impasto and vigour of his colouring, but was unequal to, in the selection of his forms, and the ease of his attitudes; he particularly excelled in fresco, and frequently embellished with his figures the architecture and perspective views of Tommaso Sandrino; his works in oil also possess great merit, and one

of his most esteemed pictures, is an altar-piece representing the Circumcision, in one of the churches at Venice: died 1636.

**ZURBARAN** (Francesco), born near Seville, 1596; was a disciple of Pablo Roelas, under whom he became an eminent painter of history, but afterwards he adopted the bold and vigorous style of M. A. Caravaggio, at the same time adhering closely to nature. His first public performance was the History of St. Pedro Nolasco, painted for one of the cloisters, in which the monks are all habited in white draperies, which he managed with infinite art and delicacy, and gained great reputation from; he visited Madrid, and was employed in the royal palaces, where he painted a series of pictures representing the Labours of Hercules; there are many pictures by him both in public and private collections: died 1662.

**ZURICH** (—), born at Dresden, came to England about 1715, and applied himself to miniature and enamel painting: died 1729. *Walpole*, vol. 4. p. 77.

**ZUSTRUS** (Lambert), born in Germany; was first instructed in the art by Christopher Swartz of Munich, and afterwards in Italy, where he became a disciple of Titian, whose admirable colouring he successfully imitated, though he could not divest himself of the dry and Gothic style which prevailed in his country at that period. In the Gallery of the Louvre, is a picture by him representing Venus and Cupid, with Mars in the background; and in the cabinet of the King of France is a landscape, in which is introduced Christ baptized by St. John.

**ZYL** (Gerard Pietersz Van), born at Amsterdam, 1606; this distinguished portrait painter came to England in 1635, when Vandyck was in the full possession of his popularity, and under whose example and instruction he became a successful imitator of his style, and like him particularly excelled in

his hands ; he returned to Amsterdam, where he met with considerable employment, and acquired the appellation of the second Vandyck ; his colouring is chaste and clear, and he frequently painted the draperies and backgrounds in Vandyck's pictures : died 1661.

END OF PART I.









